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& Holiday Knits!**

Featuring:
Fall/Winter
Yarn Review

**Norwegian
Knitting**

**New Zealand
Handpaint
Yarn Tour**



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by Lily Chin and Eve Ng

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December 2001



editorial

Focus on Fibers

The focus this issue is definitely on the wonderful yarns available to us from around the world. Lily Chin's Fall/Winter Yarn Review offers us samples of the newest and most luscious yarns for 2002. The trends of color and texture continue this season as well as "thicker and quicker", especially appealing to the many new fans and novice knitters.

We also span the globe with a feature on Norwegian Knitting accompanied by a traditional Dale of Norway cardigan. Plus a Handpaint Yarn Tour through New Zealand with Cheryl Potter and her offering of a Possum cardigan.

For the holiday season, we feature Muench's elegant Gala Shawl, Knit One, Crochet Too's wonderful Toisone Shawl and Skacel's lovely Charming/Leone Cardigan. Wool In The Woods' In A Flash Vest and Aurora's Confetti Vest from Michele Wyman, as well as Naturally Yarn's Tibet Pullover, Hat & Scarf, provide added warmth and fashion accents for the coming season. For those special little people in our lives, we are featuring Schaefer Yarn's vibrant Baby Set and several of Nicky Epstein's hand-knit designs from her current book, *Knits for Barbie®* doll.

Layma

We invite you to email us at editors@knitstyle.com with any comments or feedback.

Rita

DALE OF NORWAY

Tiur Design 6030 Kashmir

In 1872, businessman Peter Jebsen arrived in Dale and was fascinated by the surroundings — rich grazing land for sheep and natural power from surrounding waterfalls. With years of experience in the textile industry, Jebsen quickly recognized the potential of a mill for the small village. In 1879, Dale Fabrikker was founded.

Today, classic Norwegian knitting patterns form the core of Dale's design concept. The company's aim is to create stylish contemporary and classical products based on traditional patterns and techniques. And it is within this framework that the two product lines — the Dale of Norway ready-to-wear knitwear collection and Dale Garn, consisting of yarns and instructions for handknitting — are produced. Two Dale Garn collections are designed each year — one for fall/winter, the other for spring/summer, plus a special "Baby" collection that comes out in January.

There are seven different types of Dale yarn, all made from pure new wool or cotton. The wool is collected from all over Norway, with each region's wool having slightly different characteristics. Although most of it comes from the *dalasau* (valley sheep) — a cross between Cheviot and Leicester breeds — all wool is blended carefully to achieve the requisite texture and quality. The resulting blend is very long and curly, giving the yarn its elasticity, strength, lightness and warmth. About 600 tons of wool are processed every year.

After blending, the wool is carefully washed and dried, then oil is added to help prevent damage during spinning. All Dale wool yarns are combed, not carded, to produce a higher quality of yarn that resists pilling. During the combing, the wool goes through a number of stretching processes to remove short fibers; while the remaining long fibers are combed into alignment with one another. This results in an even, strong, soft grade of yarn.

The cotton that Dale uses to manufacture Kolibri, a sportweight yarn, is imported from Italy and Egypt. Kolibri is interchangeable with Heilo, their most popular wool for sixty years. All the dyes used are environmentally "friendly" (no harmful chemicals employed).

Designs are developed at the factory and knitted on premises. This totally integrated production process means that Dale handles everything from raw materials to finished product, allowing absolute quality control. Although sophisticated computers and machinery have led to tremendous advances in the manufacture of machine-knit sweaters — Dale's knitting system consists of the most sophisticated machinery in the world, allowing for a wide variety of knitting techniques — each and every garment still gets the personal touch and care that have always been the company's hallmark.



FALL COLLECTION 2001

The perfect blend of inspiration
and quality in natural fibers.



DALE OF NORWAY®

QUALITY FROM NATURE SINCE 1879

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Waukesha, WI 53188

1

Charming/Leone Cardigan

Kathy Hightower designed this elegant holiday sweater for Skacel in *Charming* and Leone worked in a two-color brick pattern.



*Sigma
Knit 'n Style 116 2001-12*

RATING

Intermediate

SIZES

To fit Misses' sizes Small (Medium, Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust: 34 (38, 42) in.

*Back Length: 19 (20, 21) in.

MATERIALS

*5 (6, 7), 50 gm/104 yd skeins of Skacel Collection, Inc. Charming

*7 (8, 9), 25 gm/220 yd skeins of Skacel Collection, Inc. Leone

*One pair each addi Turbo™ knitting needles in sizes 8 and 9 U.S. OR SIZE NEEDED TO OBTAIN GAUGE

*One addi Turbo™ circular needle 40 in. long in size 8 U.S.

*Crochet hook size H-8 U.S.

*Stitch holders

*Stitch markers

*3 buttons

All yarn and needles distributed by Skacel Collection, Inc.

GAUGE

21 sts and 34 rows = 4 in. with Skacel Collection, Inc. CHARMING (1 strand) and LEONE (2 strands) held tog as indicated in pat with larger ndls in Two-color Brick pat.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

PATTERN STITCH

Two-color Brick Pat (multiple of 4 sts + 1): Row 1 (RS): With 2 strands of LEONE held tog, k 4, *k 1 winding yarn twice around ndl, k 3*; rep from * to * until 1 st rem, k 1. Row 2:

With 2 strands of LEONE held tog, p 4, *sl 1 purlwise wyif dropping extra loop, p 3*; rep from * to * until 1 st rem, p 1. Row 3: With one strand of CHARMING, k 4, *sl 1 purlwise wyib, k 3*; rep from * to * until 1 st rem, k 1. Row 4: With one strand of CHARMING, k 4, *sl 1 purlwise wyif, k 3*; rep from * to * until 1 st rem, k 1. Row 5:

With 2 strands of LEONE held tog, k 2, *k 1 winding yarn twice around ndl, k 3*; rep from * to * until 3 sts rem, k 1 winding yarn twice around ndl, k 2. Row 6: With 2 strands of LEONE held tog, p 2, *sl 1 purlwise wyif dropping extra loop, p 3*; rep from * to * until 3

sts rem, sl 1 purlwise wyif dropping extra loop, p 2. Row 7: With one strand of CHARMING, k 2, *sl 1 purlwise wyib, k 3*; rep from * to * until 3 sts rem, sl 1 purlwise wyib, k 2. Row 8: With one strand of CHARMING, k 2, *sl 1 purlwise wyif, k 3*; rep from * to * until 3 sts rem, sl 1 purlwise wyif, k 2. Rep Rows 1-8 for Two-color Brick pat.

NOTE: Body is worked in one piece to underarm, then divided for fronts and back.

BODY: With smaller ndls and one strand of CHARMING, CO 177 (197, 217) sts. Next row (WS): K. Change to larger ndls and work in Two-color Brick pat until piece meas 11 (11½, 12) in. from beg, ending with pat Row 4 or 8. On next row (you should be on Row 1 or 5 of the pat with 2 strands of LEONE), PAT 38 (43, 48) sts, k 11, PAT 79 (89, 99) sts, k 11, PAT 38 (43, 48) sts. Divide for armholes:

Next row (WS): PAT 38 (43, 48) sts, BO 11 sts in p for underarm, PAT 79 (89, 99) sts, BO 11 sts in p for underarm, PAT 38 (43, 48) sts.

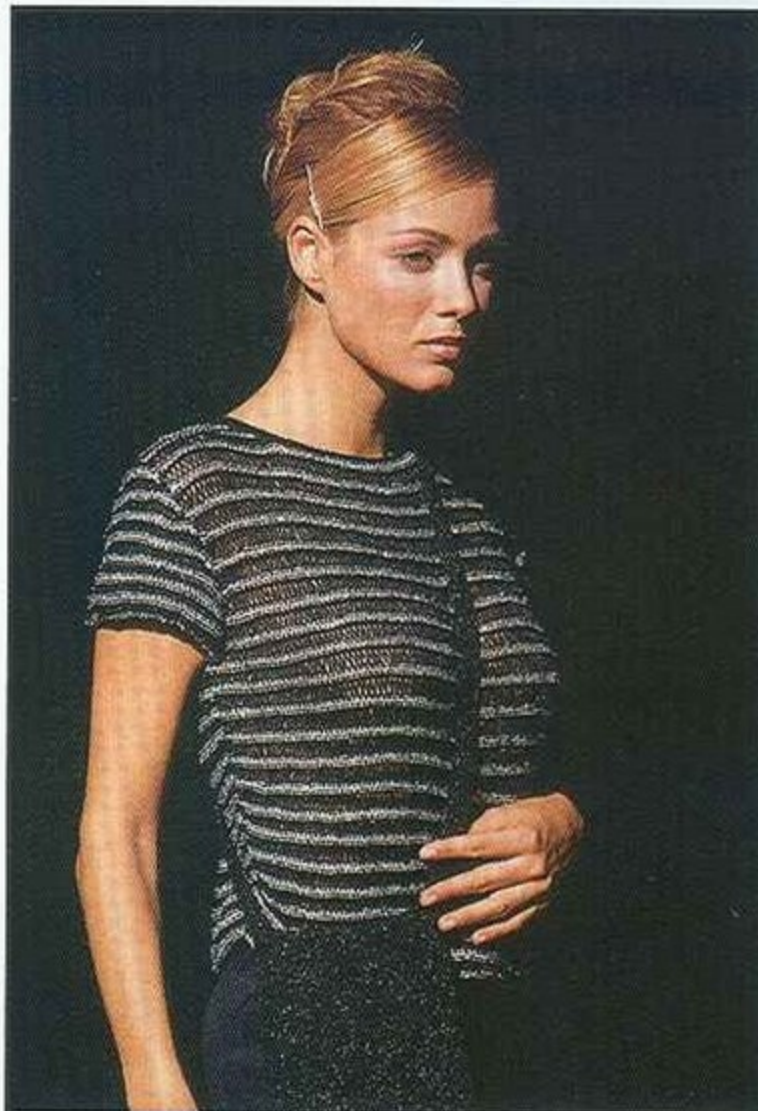
Next row: Work 38 (43, 48) sts in pat for right front, sl next 79 (89, 99) sts on holder for back, sl last 38 (43, 48) sts on holder for left front. Right front:

Cont to work right front in pat, dec 1 st at armhole edge every 4th row 4 times; AND AT SAME TIME, place marker at front edge and dec 1 st at front edge on every 4th row 6 (8, 12) times and then every 6th row 6 (6, 4) times. Work even until piece meas 7¾ (8¼, 8¾) in. from start of armholes, ending with pat Row 4 or 8. With 2 strands of LEONE held together, k 1 row. Sl rem 22 (25,

28) sts on holder for shoulder. Left front: Attach another ball of yarn and work the 38 (43, 48) sts of left front to correspond to right front, rev all shaping. Back: Attach another ball of yarn and work the 79 (89, 99) sts of back, dec 1 st at each armhole edge every 4th row 4 times - 71 (81, 91) sts rem. Work even until piece meas 6¾ (7¼, 7¾) in. from start of armholes, ending with a WSR. Shape neck: Next row: PAT 24 (27, 30) sts, sl next 23 (27, 31) sts to a holder for back neck, attach another ball of yarn and PAT 24 (27, 30) sts. Working both sides at the same time with separate balls of yarn, dec 1 st at each neck edge every 4th row 2 times. Work even until piece meas 7¾ (8¼, 8¾) in. from start of armholes, ending with pat Row 4 or 8. With 2 strands of LEONE held tog, k 1 row. Sl rem 22 (25, 28) sts on each side on holders for shoulders.

SLEEVES: With smaller ndls and one strand of CHARMING, CO 73 (77, 81)

Continued on page 53.



Imagine a company with over one hundred yarns, the highest quality needles in the world, and cutting edge patterns to support each available yarn. Skacel...your imagination is our reality.

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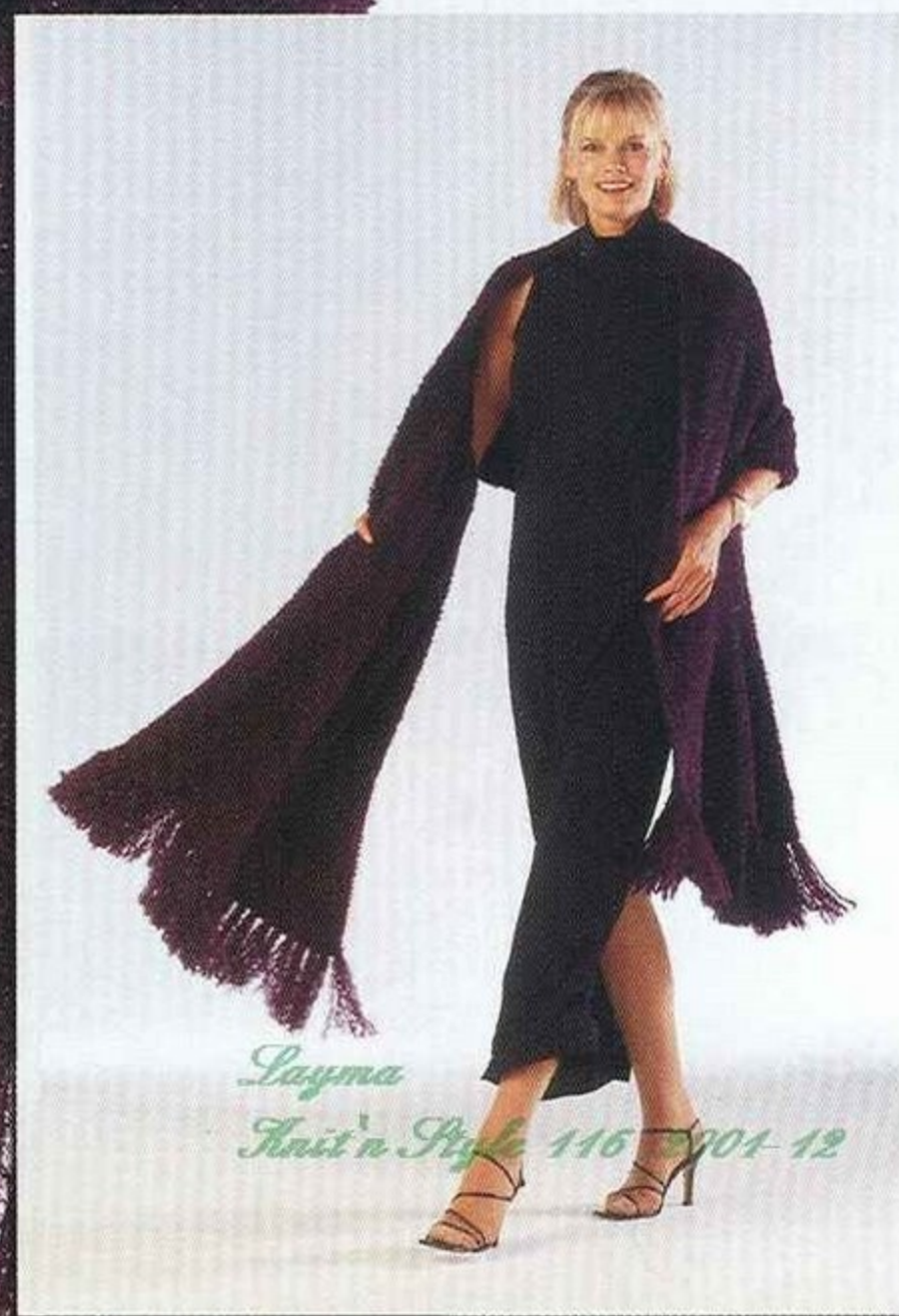


SKACEL COLLECTION, INC.

2

Gala Shawl

Charlotta Dillon of Yarn Heaven lets GGH/Muench's luxurious Gala yarn make the fashion statement with this easy to make Shawl.

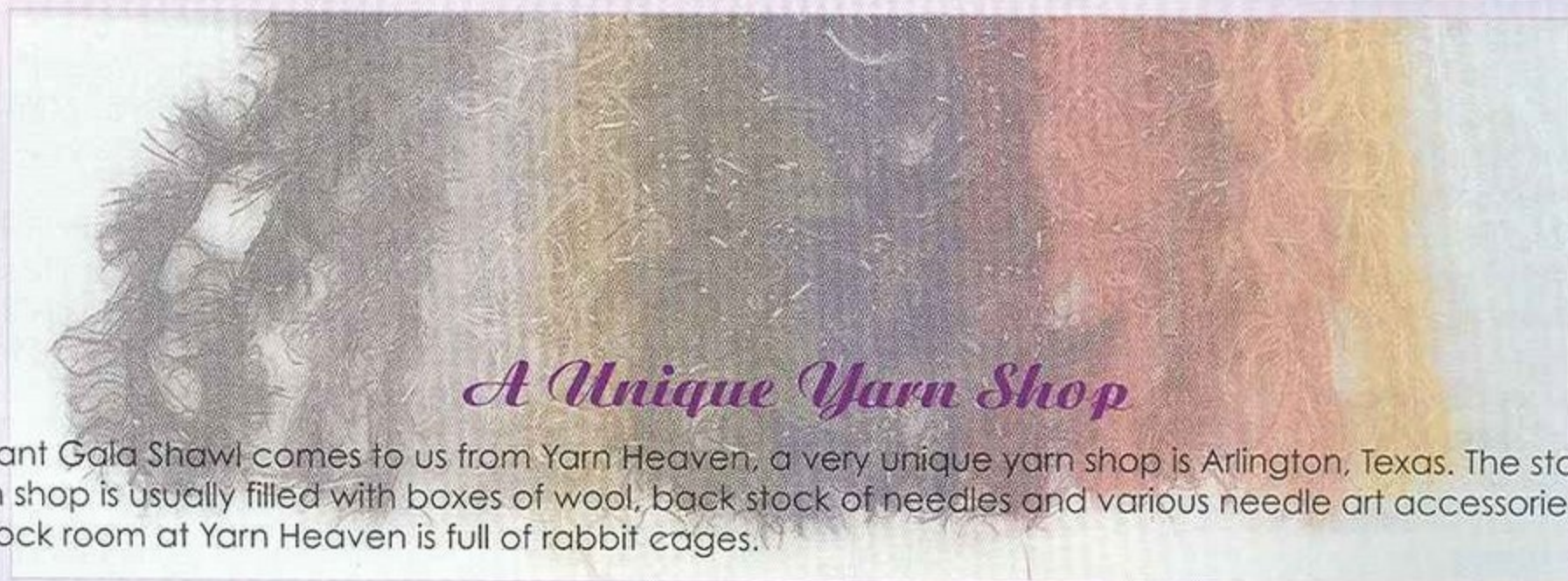
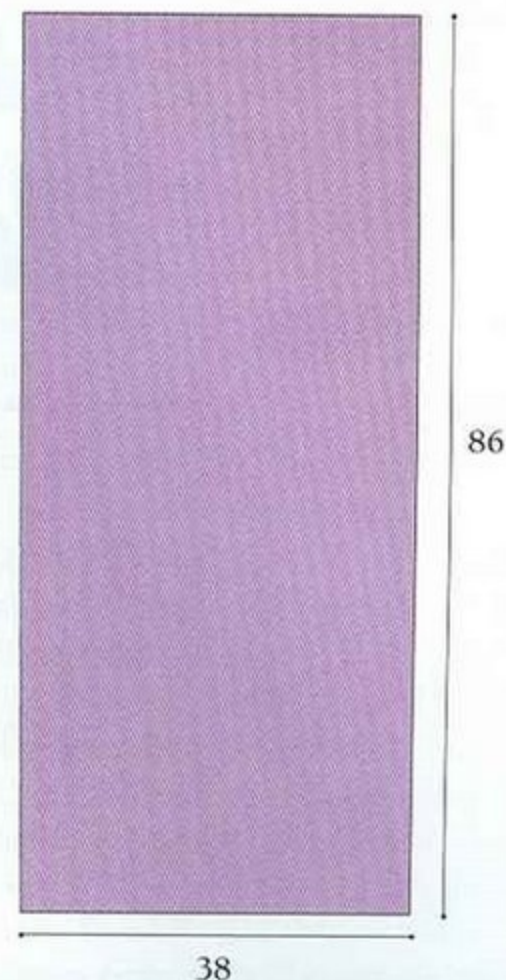


RATING

Beginner

KNITTED MEASUREMENTS

38 in. wide x 86 in. long

MATERIALS*16, 50 gm/93 yd skeins of GGH/
Muench Yarns Gala*One pair knitting needles in size 9
U.S. OR SIZE REQUIRED TO OBTAIN
GAUGE**GAUGE**3 sts = 1 in. with Muench Yarns GALA
in garter st.TO SAVE TIME, TAKE TIME TO CHECK
GAUGE.**DIRECTIONS:** CO 120 sts. K every row
loosely (garter st) until piece meas 74
in. from beg. (**Note:** This should take
13-14 skeins.) BO.**FINISHING: Fringe:** Make fringe by
wrapping yarn 5 times around a 7 in.
piece of cardboard. Cut at one end.
Knot a fringe at each end of Shawl,
then cont to knot approx 38-40
fringes evenly spaced on each short
end of Shawl. Trim evenly. (**Note:** This
should take 2 skeins of yarn, putting
approximately 38-40 fringe on each
end.) **KS**Designed by Charlotta Dillon/Yarn
Heaven*A Unique Yarn Shop*

This elegant Gala Shawl comes to us from Yarn Heaven, a very unique yarn shop in Arlington, Texas. The stock room of a yarn shop is usually filled with boxes of wool, back stock of needles and various needle art accessories, however, the stock room at Yarn Heaven is full of rabbit cages.

Owner Tarie Williams is serious when she says she wants the store to offer unique yarns and fibers. She hand combs five angora rabbits and spins their downy fur into angora yarn. Popular colors are called Cuddles, Chuckles and Tinkle, names, of course, for the furry friends that made it all possible.

"I've always had an appreciation for the needle arts, and I have crocheted on and off since I was a little girl," says the native Californian, whose store draws customers from throughout Texas and Oklahoma.

Customers love it, too. The store stocks a wide variety of traditional acrylic and wool yarns, but the standouts are hard-to-find specialty yarns. Popular yarns this season include pashmina, mohair, cashmere, rayon chenilles, Adrienne Vittadini ribbon twists, eyelash and metallic yarns, slubby linens and even cotton denim yarns that fade and soften with washing and wearing.

Not all of Yarn Heaven's customers are interested in making sweaters or baby blankets. With more than 1,000 patterns to choose from, needle workers can tackle nontraditional projects such as knitted throw pillows, crocheted evening bags, chenille throws and linen skirts. And for those who like a "from scratch" challenge, the store offers bundles of natural alpaca, cotton, mohair and silk ready for the spinning wheel.

People wanting to learn the basics of needlework can visit Yarn Heaven for beginner and project classes or drop by on Thursday evenings for an open house stitching session. Most evenings, guests bring potluck foods so they can eat while they stitch. In addition, Tarie offers many classes to introduce children to the needle arts.

Stitchers also use these evenings to turn spare yarn into baby caps, which the store donates to a hospital in Fort Worth. Last year, Yarn Heaven donated almost 1,000 baby caps and this year the store plans to knit items such as hats and scarves for needy adults in Arlington.

Excerpted from *Hare today, yarn tomorrow* by Patricia Lowell appearing in *The Dallas Morning News*, August 9, 2000.

Fall/Winter Yarn Review

By Lily Chin and Eve Ng

Fall 2001/Winter 2002 sees the continuing trends of color and texture in hand-knitting yarn. Once again, thicker and quicker are very key. Not only are the yarns constructed in an unusual way, such as serged ribbons or tapes, thick-and-thins, etc., they are often multi-colored.

Because knitting is still luring many new fans and novice practitioners of the craft, yarns are designed to help hide imperfect technique and to encourage instant gratification. Besides, vivid colors and heavy, novel textures are the very trends showing up in ready-to-wear fashion. Any knitter can handily recreate the very expensive items in the stores.

Blends of manmade fibers with the naturals are still important. This lightens up many of the sizable yarns and imparts lots of unusual surface interest to others.

I always have a problem with page allocation since the new offerings are so plentiful. Rather than bore you with a lot of prose, allow me to "cut to the chase," as they say in the movies. Words will be as brief as possible, almost caveman-like sometimes.

"Yarn Name" is in quotes; (fiber content, yardage and put-up) in parentheses without % symbols; suggested gauge in sts/1" on needle size in US standards; a general description follows. These are based on the specifics provided by the company. Where the notation "NS" occurs, we have not sampled the yarn.

BERROCO

1. "Zap" (100 polyester/50yds/1.75oz) 4.75 sts/1" on 8 - loooooong eyelash yarn, combed it to take

advantage of full eyelash effect!

2. "Chai" (60 merino, 40 acetate/60yds/1.75oz) 3.75 sts/1" on 10 - unusual bi-textured ribbon, half-matte and half-shiny.

3. "Seta" (60 silk, 38 rayon, 2 nylon/51yds/1.75oz) 3.25 sts/1" on 10 - rustic and crunchy-feeling silk.

4. "Hip-Hop" (100 wool/76yds/3.5oz) 2.5 sts/1" on 13 - fun thick & thin, handpainted, singles yarn, goes fast!

5. "Swift" (100 wool/no put-up info yet) 2 sts/1" on 17 - 2 different variegated plies to make a fat yarn.

NEW COLORS for the following yarns:

"Xpress" (6 solids, 3 variegated), "Optik" (3 colors), "Furz" (4 vivid brights), "Mohair Classic" (4 hip mega-brights), "O2" (3 classics), "Chinchilla" & "Glace" (5 jewel tones), "SensuWool" (Pomegranate is back plus 3 others).

CHERRY TREE HILL YARNS

6. "New Zealand Wool" (100 wool/473yds/200g) 5 sts/1" on 7 - a nice, springy, basic wool.

7. "Silky Pastels" (60 rayon, 40 silk/118yds/50g) 5 sts/1" on 7 - another nice basic, silk without the stickiness.

8. "Furlana Paints" (80 merino, 20 possum/109yds/50g) 5 sts/1" on 6 - aside from the possum, this one's even more unique and unusual since it's the handpainted version of "Furlana Worsted."

9. "Furlana DK" (same content/146yds/50g) 5.5 sts/1" on 6 - beautiful, soft haze, not unlike angora fur, 7 machine dyed solids.

10. "Furlana Worsted" (80 merino, 20 possum/109yds/50g) 3.75 sts/1" on 10-10.5.

11. "Possum Lace Weight" (40 merino, 40 possum, 20 silk/480yds/50g) meant for loosened gauges on larger needles - most interesting mix, sooo nice to work with, but is it because of the silk or the additional possum? No machine-dyed solids, just hand-dyed solids as well as handpainted colorways.

"Possum Fingering Weight" (60 merino, 40 possum/240yds/50g) 7-8 sts/1" on 2 - same color offerings as the Lace Weight.

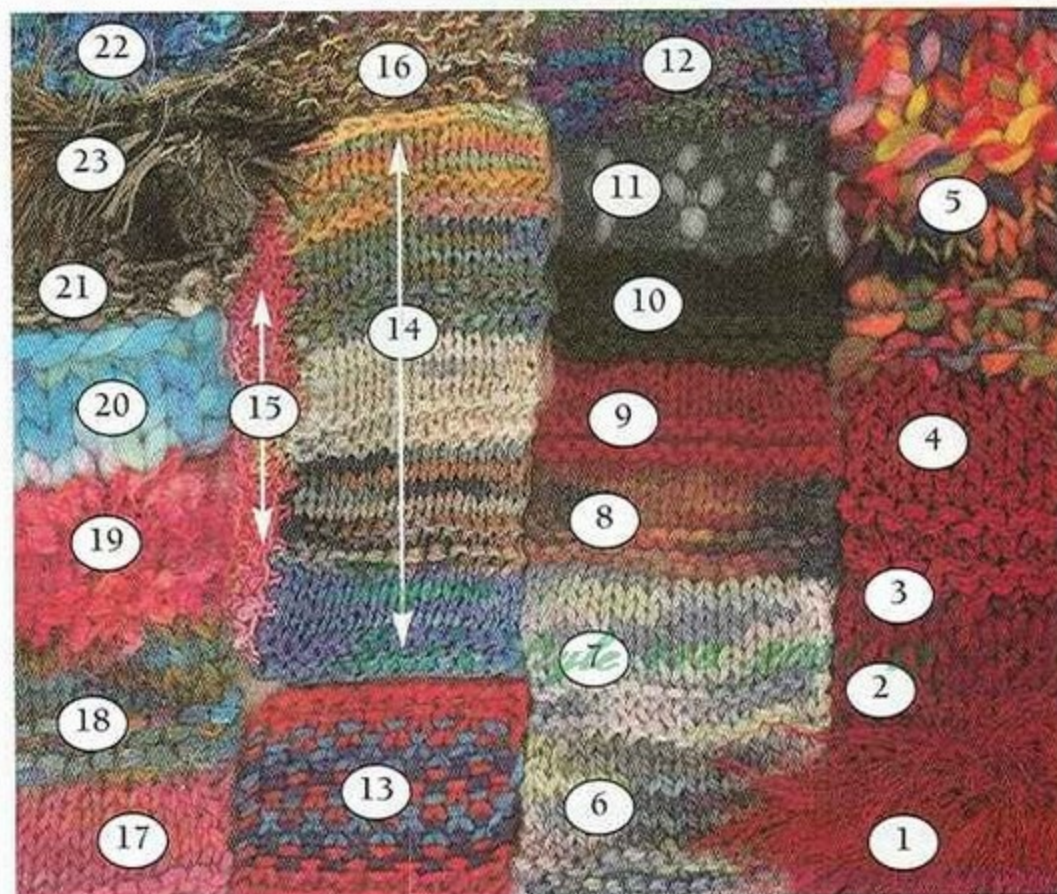
12. "Silk Boucle" (100 silk/560yds/8oz) 4.5 sts/1" on 5 - this yarn feels so much like cotton but with crunch and some luster. Birches is the new colorway.

FIESTA

One new yarn, a few new colors.

13. "Kokopelli" (60 kid mohair, 40 wool/130yds/4oz) 4 sts/1" on 8 - 28 colors, single-ply yarn.

14. "Rayon Boucle" (100 rayon/225yds/4oz) 5 sts/1" on 7 - sampled in TEQUILA SUNRISE, saturated color, crocheted on side edge of ribbon



swatch.

15. "Gelato" (100 tubular-knitted rayon ribbon/262yds/3oz) 4 sts/1" on 10.5 - sampled in ALASKA (blue), CINNAMON, PAINTED DESERT, IRIS, SORBET...yum!

16. "La Boheme" (mohair & rayon/4oz & 8oz putups) 4.5 sts/1" on 10.5 - sampled in SAFARI, SANDSTONE, MOROCCAN.

GREAT ADIRONDACK

17. "Thimi" (100 cashmere/75yds/50g) 4.5 sts/1" on 7 - sampled in BEGONIA, mmm, mmm, mmm.

18. "Camelot" (30 wool, 30 kid mohair, 30 silk, 10 rayon/75yds/3.75oz) 3.5 sts/1" on 9 - sampled in VICTORIAN, almost a basic yarn except for the tiny, discreet hint of sparkle.

19. "Gigi" (100 polyamide/77yds/50g) 2.5-3 sts/1" on 10.5 - sampled in BEGONIA, another incredibly soft fuzzy yarn with just a dusting of eyelash.

20. "Antartica" (50 wool, 50 alpaca/100yds/5oz) 2 sts/1" on 13 - hand-dyed, single-ply, smooth, feels soft, nice to knit with.

"Starlight" (40 cotton, 40 rayon, 20 poly/75yds/3.25oz) 3 sts/1" on 10.5 - sampled in LYNX, slubbed and shiny in a handpaint to boot!

22. "Stardust" (same as "Starlight" with a strand of Trendsetter "Flora" added/75yds/4oz) 2.5 sts/1" on 11 - sampled in HYDRANGEA, little tufts of chenille/eyelash, almost like gilding the lily.

23. "Petite Fluff" (100 rayon/82yds/2.25oz) 3 sts/1" on 10.5 - sampled in LEOPARD, long, lush, luxurious, silky eyelash.

JCA

JCA/Reynolds has a LOT of new yarns, including the new Artful Yarns line.

ARTFUL YARNS

24. "Jazz" (50 alpaca, 50 wool/246yds/150g) 4 sts/1" on 8 - comes in 6 colors, yarn is composed of 4 different colored plies, understated and muted colors, nice to work with.

25. "Portrait" (70 mohair, 25 viscose, 5 polyester/164yds/50g) 3.75 sts/1" on 9 - there are 7 colors, a more slippery mohair in handpainted colors.

26. "Circus" (95 wool, 5 acrylic/93yds/100g) 2.5 sts/1" on 11 - with 6

colors available, this is a handpainted bouclé look.

27. "Museum" (100 wool/76yds/100g) 1.25 sts/1" on 13 - 6 colors offered, thick single-ply yarn spun with different colored wools.

REYNOLDS

28. "Signature" (80 acrylic, 20 wool/220yds/100g) 4.75 sts/1" on 6 - lots of colors available, a harder twist means longer wear, its content means washability.

29. "Allagash" (80 wool, 20 nylon/93yds/100g) 2.5 sts/1" on 11 - a range of 12 colors to choose from, thick & thin roving with binder thread, nice to work with.

KERTZER

Distributors of the Naturally line from New Zealand.

30. "Mohair Plus" (81 mohair, 11 wool, 8 nylon/109yds/50g) 4 sts/1" on 7-9 - hairy mohair with a nice sheen in space-dyed colorways.

31. "Colourworks" (100 wool/54yds/50g) 3.5 sts/1" on 9-10.5 - a thick & thin yarn, soft, like roving with a binder thread in 6 handpainted colorways.

32. "JJ's Follies" (Handpainted roving yarn/variable yds/150g or 350g) - this handpainted roving yarn is so thick, yet versatile; one can attenuate it to the desired thickness for knitting.

"Woodland" (77 mohair, 14 acrylic, 5 nylon, 4 polyester/109yds/50g) 4 sts/1" on 8 - NS but mohair base is heightened with slubbed, multi-color

cose, 15 polyamide/100yds/50g) 3.5 sts/1" on 10 - an open ribbon yarn like serged tape that's popular this year, it makes an intriguing fabric and is lovely to work with, available in 16 fabulous shades.

LORNA'S LACES

New colors added to their current yarns. Sampled are:

34. "Shepherd Sock" (80 superwash wool, 20 nylon/215yds/50g) 7 sts/1" on 1-2 - shown are MIATA/ BOLD RED/ ARGYLE.

35. "Shepherd Worsted" (100 superwash wool/225yds/100g) 4.5 sts/1" on 7 - shown are PINK BLOSSOM/ NEON/ CARROT.

36. "Shepherd Bulky" (100 superwash wool/140yds/100g) 3.5 sts/1" on 10 - shown are CHARCOAL (in garter st)/ SHADOW VARIEGATED (in stock-inette).

MUENCH

Sampled are 8 of their 10 new yarns and a couple of new colors.

37. "Soft Tweed" (65 wool, 15 acrylic, 20 nylon/93yds/50g) 4.5 sts/1" on 7-8 - available in 10 colors, this is a single-ply tweed that really benefited from the synthetic addition, lovely to work with and soft to the touch.

38. "Lamour" (50 wool, 35 angora, 15 nylon/88yds/25g) 4 sts/1" on 8-9 - there are 8 colors to choose from, beautiful angora blend meant for somewhat loosened gauge to take full advantage of fuzzy fur.

39. "Davos" (60 merino, 40 acrylic microfibers/96yds/50g) 4 sts/1" on 9 - comes in a whopping 21 colors.

40. "Fee" (80 tactel nylon, 15 rayon, 5 polyester/83yds/50g) 3.5 sts/1" on 7-8 - 8 evening wear colors, luxurious long-haired eyelash with glitzy slubs for interesting contrast of textures.

41. "Aspen" (50 merino, 50 acrylic microfibers/63yds/50g) 2.5-3 sts/1" on 11-13 - an array of 27 colors, this is a thicker cabled yarn, lighter in weight, addition of synthetic in such blends means colorfast (yarn keeps the color longer).

42. "Madonna" (90 wool, 10



binder yarn in 5 color mixes.

K1C2 SOLUTIONS!

33. "Meringue" (60 merino, 25 vis-

Fall/Winter Yarn Review

nylon/85yds/50g) 2.5 sts/1" on 15-17 - 10 colors offered, this is a ladder type ribbon or serged tape construction.

43. "Fantastica" (75 wool, 10 alpaca, 15 acrylic/30yds/50g) 2.5 sts/1" on 15-17 - with 6 colorways and a little on the fuzzy side, I've lost count as there seems to be 2 different variegated strands plied together!

44. "Zermatt" (100 wool/38yds/50g) 2 sts/1" on 19 - 10 colors here, a truly thick yarn!

"Cometa" (100 polyester/55yds/50g) - NS, exciting lamé ribbon in gold, copper or bronze with a subtle black eyelash effect, good for accent in collars, cuffs and trims.

45. "Lame" (62 cupro rayon, 38 polyester/132yds/25g) - NS, only in gold, this will replace Lame #3.

46. Also shown are "Cleo" (4 new colors added) and "String of Pearls" (10 new colors).

PATONS

47. "Grace" (100 mercerized cotton/136yds/50g) 6 sts/1" on 6 - classic sport weight with an incredible luster in extensive range of 33 shades.

PRISM

Remember that all these are hand-dyed (no put-up info for any of these yet)

48. "Flash" (77 nylon, 16 viscose, 7 poly/125yds/2oz) 5 sts/1" on 8 or 4.5 sts/1" on 10 - a VERY slippery yarn with amazing drape that will poured itself onto your needles! Subtle bits of glitz and shine.

49. "Panther" (100 nylon/160yds/2oz) 5 sts/1" on 7, 2 strands: 3.5 sts/1" on 11 - shiny & hairy at the same time, this is soooo pleasant to knit with.

50. "Matisse" (50 wool, 50 poly/70yds/2oz) 3 sts/1" on 10.5 - one half of this ribbon is matte and the other half is shiny for an unusual effect.

51. "Zucca" (100 nylon/340yds/9oz) 3.5 sts/1" on 10, 2.5 sts/1" on 13 - light dusting of eyelash alongside very unusual sueded-look chenille construction!

RUSSI SALES

Importers of the Australian Heirloom and New Zealand TE Awa lines of yarns.

HEIRLOOM

52. "Argyle" (80 superwash merino wool, 20 nylon/197yds/50g) 7 sts/1" on 3 - a sock yarn with easy care luxury!

53. "Alpaca" (100 alpaca crepe twist/105yds/50g) 5.5 sts/1" on 6 - interesting construction treatment for more spring and bounce.

54. "Heatherwood" (100 heathered merino wool/105yds/50g) 5.5 sts/1" on 6 - good basic DK wt yarn in heathery colors, nice hand.

55. "Easy Care 8 & 12" (100 machine washable wool/107 & 72yds/50g) 5.5 & 4 sts/1" on 5 & 8 - cabled yarn in 2 weights lives up to its name.

56. "Aristocrat - 8ply & 12ply" (50 mohair, 50 wool/125 & 83yds/50g) 5.5 & 4 sts/1" on 5 & 8 - not your typical hairy mohair, underlying sheen and luster.

SCHAEFER YARNS

57. Schaefer continues to add to her hand-painted colors palette with "Color Concepts for Memorable Women II" and "Kolor Concepts for Kids II".

58. "Little Lola" (100 merino/280yds/4oz) 5 sts/1" on 7 - Color: INDIRA GANDHI.

"Helene" (50 silk, 50 wool/218yds/3.5oz) 4.25-4.5 sts/1" on 8 - Color: KATHARINE GRAHAM.

59. "Elaine" (99 merino, 1 nylon/300yds/8oz) 3.5 sts/1" on 10.5 - Color: AUDREY HEPBURN.

60. "Esperanza" (70 lambswool, 30 alpaca/280yds/8oz) 3-3.5 sts/1" on 10.5 - Color: CLEOPATRA.

More CC II Colors, NS: TONI MORRISON, EDITH PIAF, LEONTYNE PRICE, CLARA BARTON, BABE DIDRICKSON ZAHARIAS.

New KK II Colors, NS: PIPPI LONG-STOCKING, HERMIONE, THE GRINCH, MADELINE, LITTLE MERMAID, and 4 more yet unnamed.

SKACEL COLLECTION, INC.

What an amazing array and variety.

61. "Ireland" (80 wool, 7 rayon, 13 synthetic blend/77yds/50g) 4.5 sts/1" on 6-9 - an existing yarn in the line but with new colors.

62. "Fuego" (80 mohair, 20 wool/110yds/50g) 4 sts/1" on 9 - mohair in bright space-dyed colors.

63. "Samo" (5 wool, 37 cotton, 41 kid mohair, 17 synthetic/38yds/50g) 4 sts/1" on 9 - oh so soft, lightweight, and a pleasure to knit, from the Schulana line.

64. "Romantica" (100 microfiber/75yds/50g) 3 sts/1" on 10.5 - another buttery soft yarn, but hairy with a cool sheen, also from the Schulana line.

65. "Wellness Terra" (65 wool, 35 synthetic/50yds/50g) 2.5 sts/1" on 13-15 - a washable merino twist with splashes of color, from the Zitron line.

66. "Vario" (100 wool/33yds/50g) 2.5



sts/1" on 13-15 - 2 different variegated plies, also from the Zitron line.

67. "Salsa" (90 wool, 10 synthetic/38yds/50g) 2 sts/1" on 15 - this variegated goes from wildly thick to crinkly thin, part of the Zitron line.

68. "Bando" (44 cotton, 56 synthetic/27yds/50g) 1.75 sts/1" on 36 - an interesting tight, laced ladder ribbon, from the Schulana line.

69. "Pelligo" (100 rabbit fur/11yds/bag) - meant for embellishments, it's a really fine strip of pelt and fur with

some twist, this is true luxury as it seems you're knitting right off the rabbit!

TAHKI/STACY CHARLES

Distributors of Tahki, Stacy Charles, Ad Hoc and Filatura Di Crosa yarns.

TAHKI

70. "Baby Print" (100 Merino wool/55m/100g) 2.5 sts/1" on 17 - comes in 4 colors, this is the space-dyed version of "Baby," thick, smooth yarn.

71. "Viva" (95 wool, 5 nylon/35m/50g) 1.5-2 sts/1" on 13 - comes in 4

colors. "Bell Epoque" (50 wool, 50 polyamid/77 yds/50g) 2 sts/1" on 13-15 - 8 colors.

TRENDSETTER YARNS

74. "Charming" (65 polyester, 35 polyamide tactel/120yds/20g) variable gauge - alternating bits of chenille and sparkle on a binder thread, good for embellishment or running with a plain yarn but may be knitted extremely loose for see-through effect.

75. "Dolce" (75 acrylic myolis, 25

deceptively soft, fun and surprising.

81. "Savvy" (62 acrylic, 38 polyester/55m/100g) 2.5 sts/1" on 11 - thick, variegated chenille with eyelash binder, what a combo!

WOOL IN THE WOODS

This is a company specializing in handpainted colorways. There wasn't any info included about the weight of the skeins, only yardage.

82. "Wilkson" (93 wool, 7 nylon/200yds) 6.25 sts/1" on 5 - Color: UPTOWN, this is a tiny boucle that would also work well stranded together with another yarn as a mixer.

83. "Lots O'Loops" (76 mohair, 13 wool, 11 nylon/200yds) 5.5 sts/1" on 6 - Color: GOLD RUSH, a dry hand while knitting produces matte and bubbly fabric.

84. "Scarlet" (60 mohair, 22 wool, 16 silk, 2 nylon/200yds) 4.5 sts/1" on 8 - Color: MICA, a more silky and almost "slick" hand than the above results in bubbly fabric with subtle shine.

85. "Chaps" (84 wool, 16 alpaca/200yds) 4.5 sts/1" on 7 - Color: TAHITI SUNSET, very soft hand with fabric that looks semi-felted.

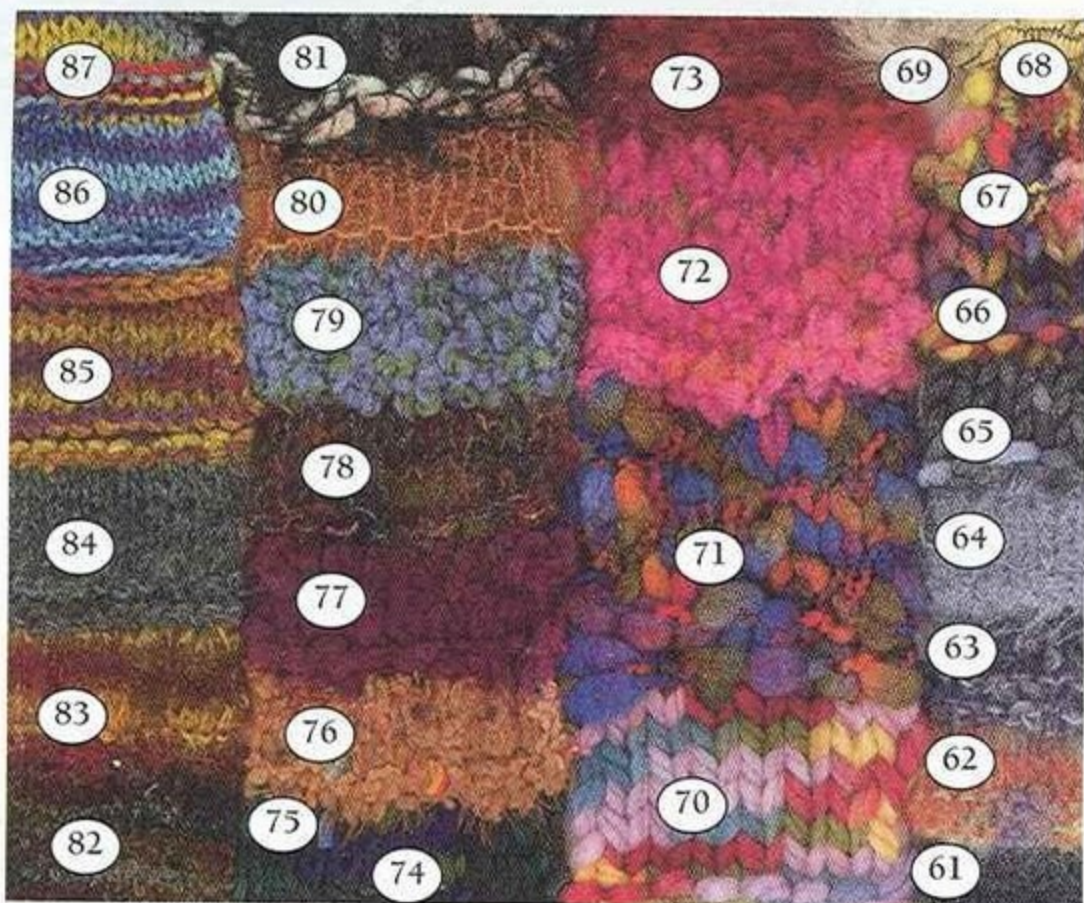
All the above animal fiber yarns are available in 16 melange and 15 mottled colors.

86. "Frizee" (100 rayon/200yds) 5.5 sts/1" on 6 - Color: TROPICAL SEAS, sleek shine intensifies the stunning colors.

87. "Dublin" (80 cotton, 10 rayon, 10 flax/200yds) 4.5 sts/1" on 9 - Color: CARNIVAL, a matte summery yarn that still has a glow to it, very comfortable to knit with.

CONCLUSION

With such a bountiful variety of many yarn types and colors in differing weights, I defy any knitter not to find anything to their liking amongst such fiber riches. *KS*



colors, this thick & thin is similar to their "Roxy" but space-dyed. NS is "Murano" (43 wool, 28 cotton, 29 viscose/47yds/50g) 3 sts/1" on 13 - 8 colors.

AD HOC

72. "Policash" (25 wool, 10 acrylic, 65 polyamid/60m/50g) 2.5 sts/1" on 11-13 - available in 7 colors, this is very airy and soft yet silky, like knitting pillow stuffing on a binder thread.

NS - "Salsa" (55 merino wool, 45 nylon/99yds/50g) 3 sts/1" on 13. "Valzer" (80 wool, 20 polyamid/36 yds/50g) 2 sts/1" - 10 colors offered.

FILATURA DI CROSA

73. "Antibe" (60 wool, 30 acrylic, 10 nylon/85m/50g) 2.5 sts/1" - 6 colors in the range, like felted mohair with a hand-painted look, weightless and ethereal.

NS - "Antille" (40 wool, 40 polyamid, 20 nylon/55yds/50g) 2 sts/1" - in 8

polyamide/90m/50g) 4 sts/1" on 10 - gorgeous sheer handpainted ribbon with luster and crunchy texture.

76. "Blossom" (73 polyamide, 27 viscose/85m/50g) 4 sts/1" on 10 - incredibly soft, fuzzy yarn with bits that look like mohair locks in bright colors.

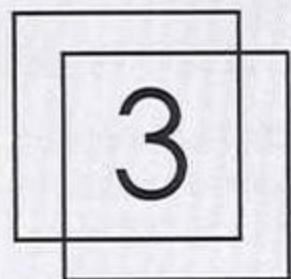
77. "Zucca" (58 tactel, 42 polyamid/71yds/50g) 3.5 sts/1" on 10 - like a chained thread with fuzz attached, great lofty texture.

78. "Dune" (41 mohair, 12 viscose, 6 metal, 30 acrylic, 11 nylon/90yds/50g) 3.5 sts/1" on 10 - a strand each of mohair and sparkle component for successful contrast of textures.

79. "Biscotto" (60 acrylic, 40 wool/40yds/50g) 3 sts/1" on 11 - soft, loopy yarn, looks like space-dyed stranded with a solid and wrapped with a binder thread.

80. "Aura" (100 nylon/135m/50g) 3 sts/1" on 10 - this looks like shredded Easter basket grass on a chain and is

Layma
Knit'n Style 116 2004-12



(See page 48.)

Triangular Shawl

Lisa Triebwasser creates the right shape for comfortable wearing and just the right pattern for easy, fun knitting in Knit One, Crochet Too™ feather-light merino and silk Toison et Soie.



Layma
Knit'n Style 2001-12

RATING

Beginner

SIZE

One size fits all.

KNITTED MEASUREMENTS

38 in. long x 99 in. wide, without fringe.

MATERIALS

*7, 50 gm/110 yd skeins of Knit One, Crochet Too™ Gourmet Collection Yarns Toison et Soie

*One pair knitting needles in size 8 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE.

*Stitch marker

GAUGE

14 sts and 15 rows = 4 in. with Knit One, Crochet Too™ TOISON ET SOIE in Body Pat.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTE: The Triangular Shawl makes its own fringe while working the pattern. This is done by unraveling 4 sts at one edge (approx 3 in. in length). For a longer fringe, use more sts at this edge, or fewer sts for a shorter fringe.

PATTERN STITCHES**Pattern 1 — Inc Seed St Variation:**

Row 1: K 4, sl marker, k into the front and back of next st, *k 1, p 1; rep from * across row.

Row 2: Knit all sts.

Rep Rows 1 & 2 for Pat 1.

Pattern 2 — Dec Seed St Variation:

Row 1: K 4, sl marker, k2tog, *p 1, k 1; rep from * across row.

Row 2: Knit all sts.

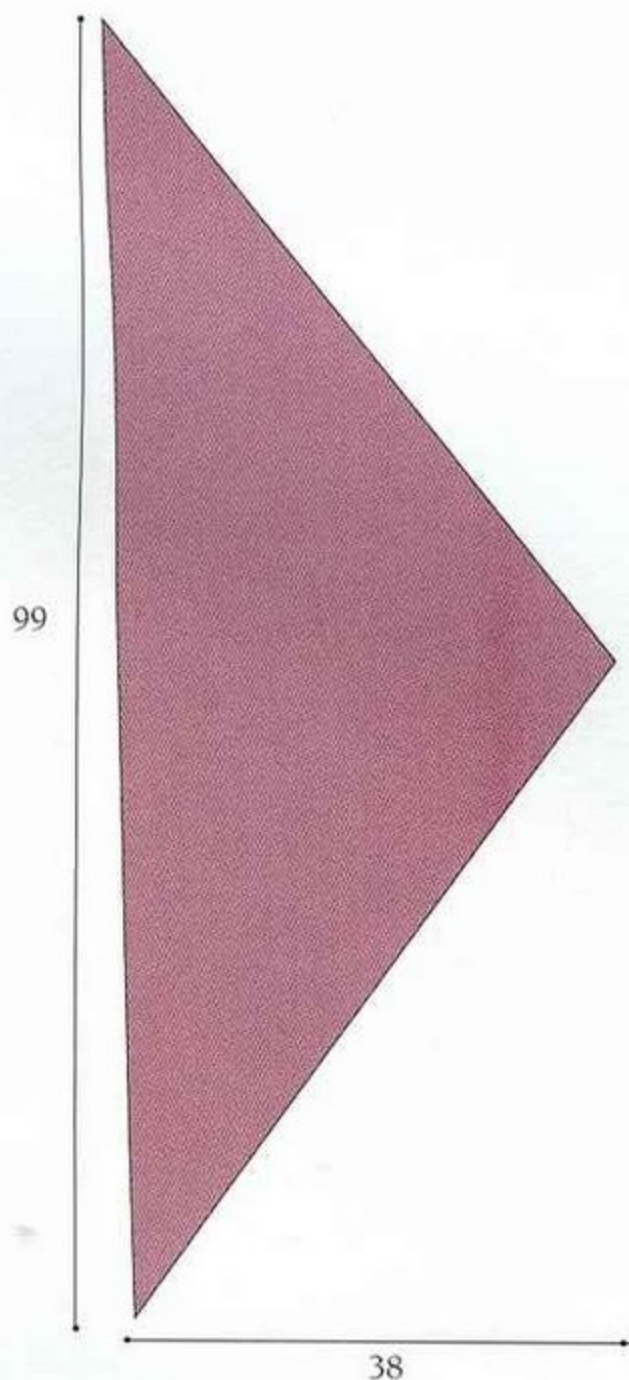
Rep Rows 1 & 2 for Pat 2.

SCARF: Inc section: CO 5 sts. For model length of fringe: K 4, place marker (pm), k into the front and back of next st. Turn. Cont with Row 2 of Pat 1. Keeping pat as est, work

Pat 1 until 120 sts are on ndl or until Shawl is half of width desired, ending with Row 2. **Dec section:** Beg with Row 1, work Pat 2 until 5 sts rem on ndl, ending with Row 1. Cut yarn, leaving approx 6 in. length, and pull yarn through first st on ndl. Remove marker and carefully pull out (unravel) the 4 sts left on ndl.

FINISHING: Weave in ends and gently block if necessary. **KS**

Designed by Lisa Triebwasser



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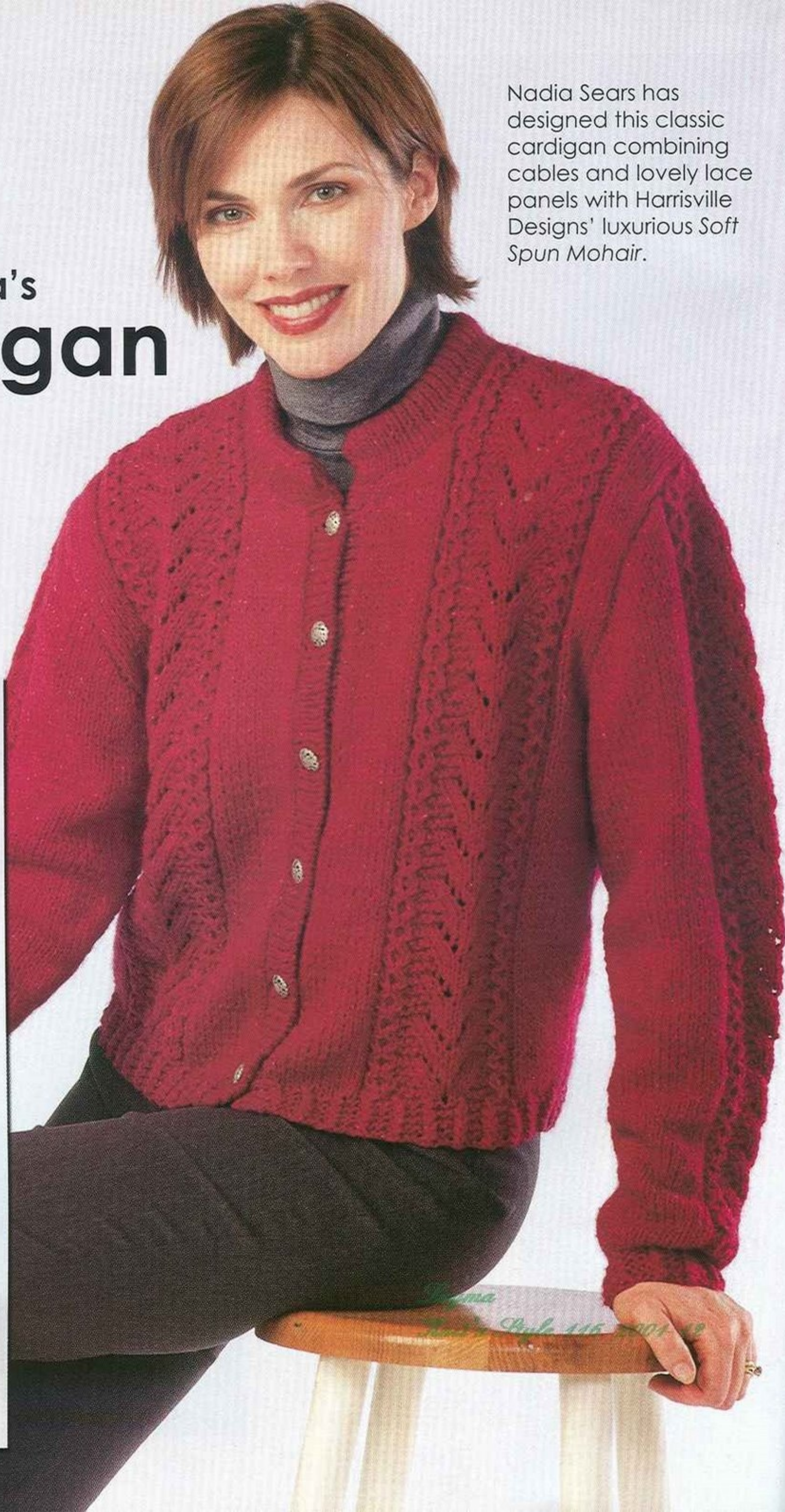
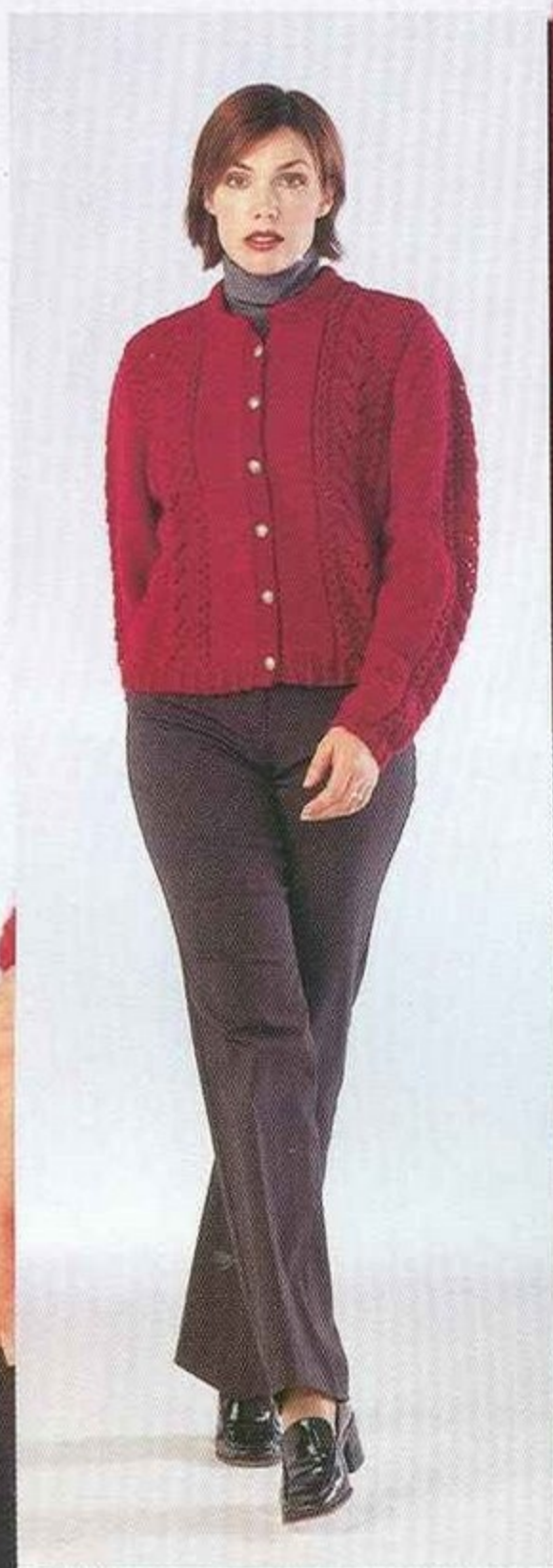
- An allover cable pattern and unusual trim make this coat fun to knit.
- Luscious wool Parfait Swirls and Parfait Solids make it economical.
- Big #10 needles make it fast.
- The 36"-76" size range makes it a project for Everybody!



4

Nadia's Cardigan

Nadia Sears has designed this classic cardigan combining cables and lovely lace panels with Harrisville Designs' luxurious Soft Spun Mohair.



RATING

Experienced

SIZES

To fit Misses' sizes Small (Medium, Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust: 42 (44, 46) in.

*Back Length: 21½ (22, 22½) in.

MATERIALS

*5 (5, 6), 100 gm/245 yd skeins of Harrisville Designs Soft Spun Mohair (silk and wool blend) in Raspberry

*One pair each knitting needles in sizes 4 and 6 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*Stitch holder

*Yarn needle

*6 buttons

GAUGE

16 sts and 26 rows = 4 in. with Harrisville Designs SOFT SPUN MOHAIR and larger ndls in stock st.

18 sts and 28 rows = 4 in. with Harrisville Designs SOFT SPUN MOHAIR and larger ndls in Lace Panel pat. TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

STITCH ABBREVIATIONS

C2F = Cross 2 Front: Skip first st on LH ndl and k 2nd st through front loop, do not sl worked sts off LH ndl but k skipped st, slipping both sts off ndl tog.

C2B = Cross 2 Back: Skip first st on LH ndl and k 2nd st through back loop, do not sl worked st off LH ndl but k skipped st, slipping both sts off ndl tog.

PATTERN STITCHES

Lace Panel Pattern (worked over 25 sts):

Row 1 (RS): P 2, C2F, C2B; p 4, k 5, p 4; C2F, C2B, p 2.

Rows 2, 4, 6 & 8: K 2, p 4; p 13; p 4, k 2.

Row 3: P 2, C2B, C2F; p 2, p2tog, k 2, yo, k 1, yo, k 2, p2tog, p 2; C2B, C2F, p 2.

Row 5: P 2, C2F, C2B; p 1, p2tog, k 2, yo, k 3, yo, k 2, p2tog, p 1; C2F, C2B, p 2.

Row 7: P 2, C2B, C2F; p2tog, k 2, yo, k 5, yo, k 2, p2tog; C2B, C2F, p 2.

Rep Rows 1-8 for Lace Panel pat.

Garner Stitch Twisted Rib (multiple of 4 sts):

Row 1 (RS): K 1, *C2B, k 2; rep from * to last 3 sts, C2B, k 1.

Row 2: K 1, *C2F, k 2; rep from * to last 3 sts, C2F, k 1.

Rep Rows 1 & 2 for Garner St Twisted Rib.

1x1 Rib (worked on an odd number of sts):

Row 1 (RS): K 1, *p 1, k 1; rep from * across.

Row 2: P 1, *k 1, p 1; rep from * across.

Rep Rows 1 & 2 for 1x1 rib.

Three-row Vertical Buttonhole:

Row 1: On RS, work to desired buttonhole location, yo twice, k2tog through back loops and cont across row.

Row 2: On WS, work to buttonhole location, p 1 (first yo), drop 2nd yo off ndl and cont across row.

Row 3: On RS, work to buttonhole location, k into hold (below) and next st, drop next st and then cont across row.

Rep Rows 1-3 for Three-row Vertical Buttonhole.

BACK: With smaller ndls, CO 96 (100, 104) sts (including 2 edge sts). Work in Garner St Twisted Rib for 9 rows. Est pat and work 4 (2, 4) ins as foll:

Size Small only:

Next row (WS): P 1 edge st; p 11 for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 6, M1, p 12, M1, p 6 (26 sts) for Center Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 11 for Side Panel stock st; p 1 edge st – 98 sts + plus 2 edge sts. **Size Medium only:**

Next row (WS): P

1 edge st; p 11 for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 28 for Center Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 11 for Side Panel stock st; p 1 edge st – 100 sts + 2 edge sts. **Size Large only:** **Next row (WS):** P 1 edge st; p 13 for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 8, M1, p 12, M1, p 8 (30 sts) for Center Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 13 for Side Panel stock st; p 1 edge st – 106 sts + 2 edge sts.

All sizes: Change to larger ndls. **Row 1 (RS):** K 1 edge st, k 11 (11, 13) for Side Panel, work Row 1 of Lace Panel over 25 sts, k 26 (28, 30) for Center Panel, work Row 1 of Lace Panel over 25 sts, k 11 (11, 13) for Side Panel; k 1 edge st – 98 (100, 106) sts + 2 edge sts. **Row 2:** P 1 edge st, p 11 (11, 13) for Side Panel, work Row 2 of Lace Panel over 25 sts, p 26 (28, 30) for Center Panel, work Row 2 of Lace Panel over 25 sts, p 11 (11, 13) for Side Panel, p 1 edge st. Work in est

Continued on page 53.

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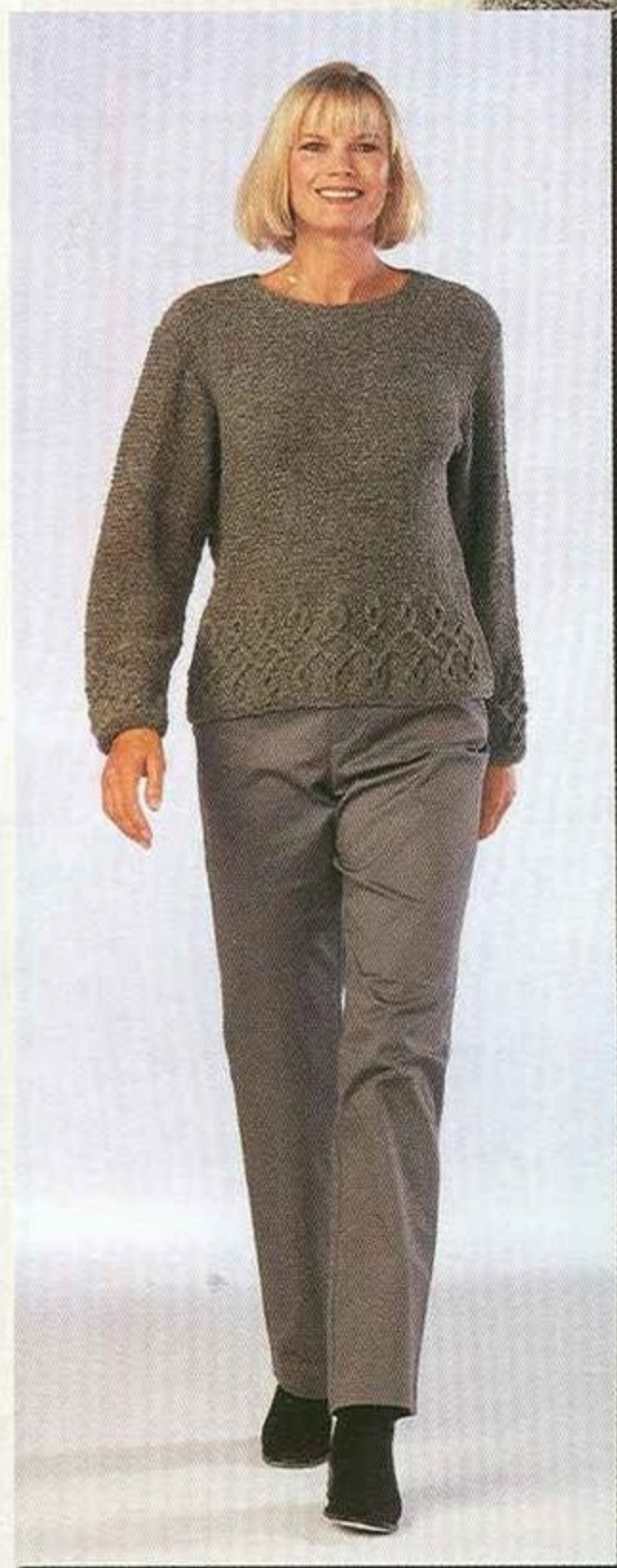
5



Viking Dreams

Suzanne Sullivan has combined borders of Swedish scrollwork cables and Knit One, Crochet Too™

Meringue to produce this elegant pullover in a wide range of sizes.



RATING

Intermediate

SIZES

To fit Misses' sizes X-Small (Small, Medium, Large, X-Large, XX-Large, XXX-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

MEASUREMENTS

*Finished Bust: 35 (40, 45, 50, 55, 60, 65) in.

*Back Length: 22 in. or 26 in.

MATERIALS

*9 (10, 11, 12, 13, 13, 14), 50 gm/100 yd skeins of Knit One, Crochet Too™ Meringue for 22 in. length **or**

*10 (11, 12, 13, 14, 15, 16), 50 gm/100 yd skeins for 26 in. length

*One pair straight knitting needles in size 7 U.S. OR SIZE NEEDED TO OBTAIN GAUGE

*One circular knitting needle 16 in. long in size 5 U.S.

*Small cable needle

*Stitch markers

*Stitch holders

GAUGE

18 sts and 25 rows = 4 in. with Knit One, Crochet Too™ MERINGUE and smaller ndls in Pat 1.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

SPECIAL ABBREVIATION

3-ndl BO = 3-needle bind off: Place sts from both shoulder holders each onto ndls, points parallel and facing the same direction. Holding these with RS tog, and with a third same size ndl, (k 1 st from front ndl and 1 st from back ndl tog) twice, *pass first st over 2nd to BO, k next st on both ndls tog; rep from * until 1 st rem. Fasten off.

NOTES

1. Multiple in Chart A varies from an 8 to 12 sts rep due to the inc's and dec's made. This rep inc is created by inc'ing 2 sts within the first 3 rows, adding 4 sts in total. The first row of inc's happens by inc'ing 2 sts next to each other. The first 4 rows of the chart read as foll: **Row 1:** P 4, inc to the right, (inc to the left, p 8, inc to the right); rep as necessary, end inc to the left, p 4. **Row 2:** K 4, p 1, (p 1, k

8, p 1); rep as necessary, end p 1, k 4. **Row 3:** P 4, k 1, inc to the right, (inc to the left, k 1, p 8, k 1, inc to the right); rep as necessary, end inc to the left, k 1, p 4. **Row 4:** K 4, p 2, (p 2, k 8, p 2) rep as necessary, end p 2, k 4. The remainder of the chart is read as est until the dec rows. **Row 31:** P 4, k2tog, (psso, p 8, k2tog); rep as necessary, end psso, p 4. **Row 32:** K 3, k2tog, (psso, k 6, k2tog); rep as necessary, end psso, k3.

2. To read the chart, beg at the lower RH corner. RS (odd numbered) rows are read from right to left. WS (even-numbered) rows are read from left to right.

3. When reading the chart on RSRs, work the sts on the right edge once, then work the rep as many times as necessary, and finally the sts on the left edge once. On WSRs, do the same but in the opposite direction.

4. Use the same chart for front and back bottom borders.

5. To help with reading the chart, a line finder can be used or photocopy the chart and use a highlighter to mark the line just worked.

6. The chart shows the sts from the right side in their finished positions.

7. The non-stitch squares are in black. These sts will be est in the first 3 rows by inc's and removed in the last 2 rows by dec's.

8. It may be helpful to place markers between the rep of 12 sts.

PATTERN STITCHES

Pattern 1 — Reverse Stock St:

Row 1 (RS): Purl all sts.

Row 2 (WS): Knit all sts.

Rep Rows 1 & 2 for Pat 1.

Pattern 2 — Garter St:

Knit all sts on every row.

Pattern 3 — Garter St in the rnd:

Rnd 1: Knit all sts.

Rnd 2: Purl all sts.

Rep Rnds 1 & 2 for Pat 3.

BACK: With straight knitting ndls, CO 80 (90, 102, 114, 124, 136, 148) sts. Work 6 rows in Pat 2. Beg Row 2 of Pat 1, working for 3 rows. **Next row (RS):** Work 4 (9, 7, 5, 10, 8, 6) sts in Pat 1, work Chart A across 72 (72, 88, 104, 104, 120, 136) sts (working edge sts from chart plus 8 [8, 10, 12, 12, 14, 16] reps), work 4 (9, 7, 5, 10, 8, 6) sts in Pat 1. Work all 32 rows from Chart A as est. (**Note:** Total of 80 [90, 102,

114, 124, 136, 148] sts on ndl.) Beg on RS with Pat 1, cont until piece meas 14 (14, 14, 14, 13½, 13½, 13½) in. for 22 in. length **or** 18 (18, 18, 18, 17½, 17½, 17½) in. for 26 in. length.

Shape armholes: BO 4 (4, 5, 5, 6, 6, 6) sts at the beg of next 2 rows, 2 sts at the beg of next 2 (4, 6, 8, 10, 12, 14) rows, 1 st at beg of next 4 (6, 8, 10, 10, 14, 18) rows — 64 (68, 72, 78, 82, 86, 90) sts. Cont even until armholes meas 7 (7, 7, 7, 7½, 7½, 7½) in.

Shape neck: Next row: Work 21 (22, 24, 25, 27, 27, 29) sts, sl 22 (24, 24, 28, 28, 32, 32) sts on holder, join another ball of yarn and work 21 (22, 24, 25, 27, 27, 29) sts. Working both sides at the same time with separate balls of yarn, cont in pat as est, dec 1 st at neck edge EOR 2 times — 19 (20, 22, 23, 25, 25, 27) sts. Work even until armhole meas 8 (8, 8, 8, 8½, 8½, 8½) in. Put shoulder sts on separate holders.

FRONT: Work as for Back until armhole meas 4½ in. for 22 in. length **or** 5 in. for 26 in. length. **Shape neck:**

Next row: Work 24 (25, 27, 29, 31, 32, 34) sts, sl 16 (18, 18, 20, 20, 22, 22) sts on holder, join another ball of yarn and work 24 (25, 27, 29, 31, 32, 34) sts. Working both sides at the same time with separate balls of yarn, BO at neck edge at beg of EOR: 2 sts 2 times, then 1 st 1 (1, 1, 2, 2, 3, 3) times — 19 (20, 22, 23, 25, 25, 27) sts. Cont even until armholes meas 8 (8, 8, 8, 8½, 8½, 8½) in. Put shoulder sts on separate holders.

SLEEVES: (Note: Inc and design pat are worked AT THE SAME TIME). With straight knitting ndls, CO 42 (42, 46, 46, 50, 50, 50) sts. Work 6 rows of Pat 2. Beg Row 2 of Pat 1, working for 3 rows. **Next Row (RS):** Work 5 (5, 3, 3, 1, 1, 1) sts in Pat 1, work Chart A across 32 (32, 40, 40, 48, 48, 48) sts (working edge sts from chart and 3 [3, 4, 4, 5, 5, 5] reps), work 5 (5, 3, 3, 1, 1, 1) sts in Pat 1. Cont until Sleeve meas 18 (17, 16, 15, 14½, 14, 14) in.; AT THE SAME TIME, inc 1 st each side every 9 (8, 7, 6, 5, 5, 5) rows 8 (1, 4, 3, 18, 7, 7) times, then 1 st each side every 8 (7, 6, 5, 0, 4, 4) rows 5 (14, 12, 15, 0, 13, 13) times — 68 (72, 78, 82, 86, 90, 90) sts. **Shape cap:** BO 5 sts at the beg of the next 2 rows. BO 1 st each side EOR 5 (6, 7, 8, 9, 10, 10) times, then 1 st each side every row

Continued on page 54-55.

i'm so glad you asked

The Hieroglyphics of Knitting

by Leslye Solomon

In the previous column, someone questioned whether knitting symbols — mysterious slashes and diagonals — were just for machine knitters. I thought an article about this subject might be helpful to investigate. Little did I know that the subject would have such an impact on me personally with a project I recently began.

GRRRRR! That's IT! I just spent days of frustration trying to start a lace item of over 300 stitches, with failure each time. Oh, I'm not giving up. I'll get it eventually with the patience of a microsurgeon. For one reason or another — not interpreting the pattern's somewhat vague instructions, rushing to get to the end of a long row, when Regis asked "For one million dollars, is that your final answer," and you knew the contestant was wrong!!!! — I made a mistake somewhere along the multitude of repeats, preventing me from getting past the third row.

Why?.....This repeat is simple. It's just a ten stitch repeat plus some edge stitches, but possibly not being 100% has caused me some level of failure, unless I haven't realized a mistake written in the pattern. I don't know just yet, but when I end the row, the number I should have remaining is wrong. I know what would have made these first rows easier — a chart. A chart would have helped me see the relationship between one yarn over on the previous row to the other on the rows thereafter. I would have realized that this still unfamiliar pattern — with only a too distant picture of the model garment to rely on — if charted, would have helped me see that I was not doing things correctly possibly hundreds of stitches ago. On the lighter side, I've noticed a

major difference between knitting patterns of years ago and the ones presented today. What separates older patterns from new — besides really strange smashed to bouffant hair, seemingly spray painted on tightly fitted clothing with models standing at very difficult angles, and the occasional once thought of as sexy cigarette — is the presence of schematics and charts included in the row by row knitting directions.

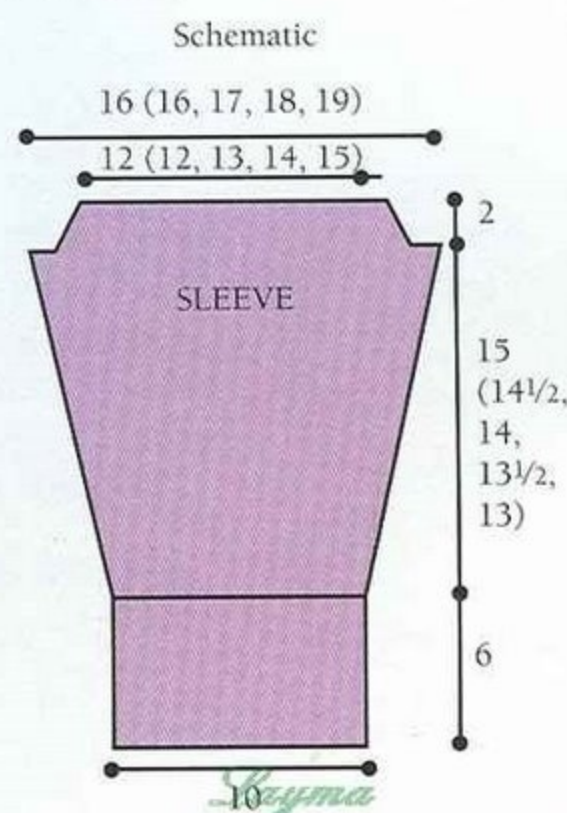
Schematics are of great help. They are the little line drawings of the intended sweater accompanied by dimensions for each size. I like that. They didn't have those years ago, just a daunting wall of solid columns of row by row knitted instructions. Oh sure, sizes would be listed for you to choose, but unless you reviewed every step of the written directions, and did some investigational division, one would have difficulty immediately realizing the actual flat shape and dimension of each piece. Brave knitters would blindly follow without the advantage of knowing what lay ahead until it was in front of them. The gray that covered the pages, the thin black letters and numbers, might have led to the unexpected. (See schematic illustration.)

So what's so great about charts that illustrate repeats? Suddenly the pattern or repeat makes a picture. You can see the relationship between where one stitch is to the other,

how the previous row looks related to the next, where the yarn over should be over, where the knit stitch is in relationship to the purl, just how many rows there are between cables, and so on. This makes following repeats much easier to learn and perform. When only the repeat plus its left and right edges show, you don't have to follow the written word line by line.

If you were following patterns of knits and purls, yarn overs, decreases and increases, and cables, with instructions only in words, your efforts might be more difficult. What if you lost your place on a detailed block of long text — oh! With a chart illustrating your stitches like a graphic or a picture, you can see — not just read — exactly where and how the knitting is to be worked. However, ask ten people and you'll probably get a good portion who hate charts. I guess it all depends on how your particular brain works. I think they help and I appreciate a pattern that has both line by line instructions and charts.

Hopefully, designers will take the time in the current books and magazines to assist knitters with not only schematics, but charts. However, do charts give you a scare, make you turn the page, and seek simpler, less challenging patterns? No, they are not only for machine knitting.



Knit 'n Style 116 2004-12

Actually, machine knitting and hand knitting share many common symbols. Whether hand or machine knitting, you might find using charts and their symbols the easiest way to navigate a pattern. Let's talk about some basics.

First, there are some symbols that you must get familiar with. Really, it's not that hard. Although there are some consistencies and inconsistencies from publication to publication, each particular publication using symbols has a section that explains what each one means. Your task is to get to know them before or while doing the pattern. However, there are some basic rules that are shared by most.

Grids and symbols

A chart is like graph paper, where each unit, square or rectangle represents a stitch and a row. A chart could indicate one repeat or it could encompass the entire sweater. Color placement such as in Fair Isle knitting will show repeats for color changes, while intarsia charts show where one color stops and the other begins. A separate symbol could represent each different color.

You might encounter a chart where only the right side is shown because the wrong side is the same as the

right side, making it unnecessary to repeat the same design. This would be true for an occasional color design chart as well as knit and purl designs. Charts like this show half the number of actual rows and save space. The grid is numbered on the right by showing 1, 3, 5, 7, 9 etc. Such a chart can be used if the pattern does not change on the wrong side. (See Illustration 1)

Another type of chart shows only the right side of the knit fabric and you have to change the meaning of a symbol based on what side you are on. A symbol for knit is shown as a blank square on the right side but it means a purl stitch on the wrong side. I think your brain gets used to this after a bit of practice. (See Illustration 2) When working the right side, you would start looking at the chart from right to left. On the next row (wrong side), begin the row following the chart from left to right.

You may also find charts that place a symbol when working on the right side and different symbols when working on the wrong side. Stockinette stitch would show row one as knits indicated by a square with a

Illustration 1

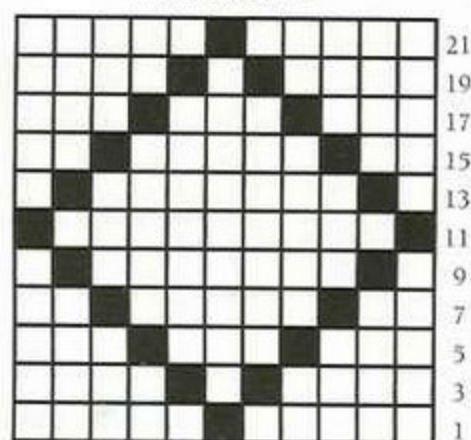
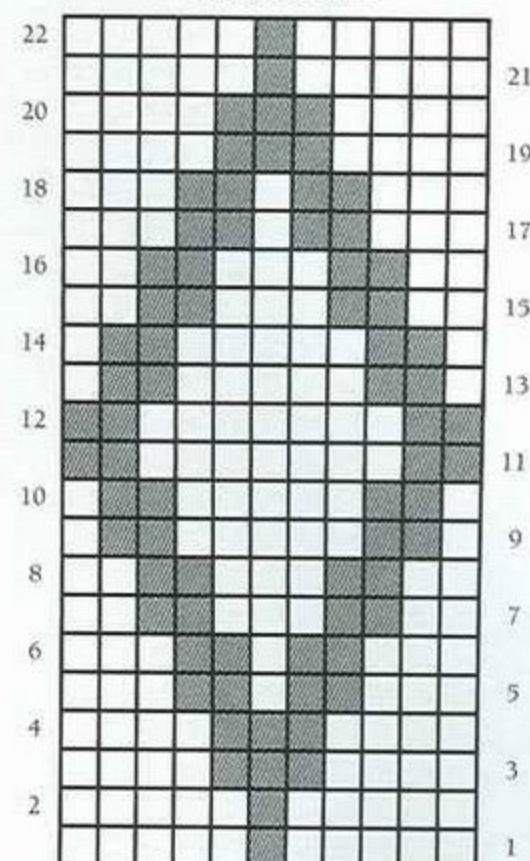


Illustration 2



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vertical line or a blank square, and when on the wrong side read from left to right it would show a different symbol, a square filled in black, a circle, or vertical line.

Whether you like charts or not, the most crucial argument for their helpfulness is when you increase or decrease while doing a pattern stitch. When stitches are no longer there, you'll know what part of the pattern stitch doesn't get done. When new stitches spring up along the edges of sleeves, you'll know what part of the pattern will be included.

The international language of symbols is like an easy-to-understand knitter's code. It begins with the use of a symbol for knit represented by a blank, empty square/rectangle or a vertical line and the symbol for purl is frequently represented by a filled or black square or a horizontal line as shown in the example. I always like to remember (on the right side) "black purls". How can you forget a symbol that represents jewelry, huh? However, to reduce confusion, usually the right side only is shown and you see the chart like you will see the knit fabric. If you have a diamond of purls against a knit background, you'll see only solid diamonds on the chart but you purl the right side of the diamond and knit the wrong side of the diamond. Being the bright people that knitters

usually are, we have to kinda switch symbols depending on whether we are looking at the right side or the wrong side. (See Illustration 3)

Illustration 3 represents an 8 stitch repeat of a knit and purl pattern plus one more stitch which is for the edge. Imagine how your sweaters might look off center if that edge stitch was not there. The pattern would appear asymmetrical. You can understand this more when you see the pattern charted.

On the right side a blank square represents a knit stitch and on the wrong side a blank square represents a purl stitch. On the right side a black square represents a purl stitch and on the wrong side a black square represents a knit stitch.

Starting from row one, reading this chart would translate into the following words. (So you can have it neatly in the chart or follow all these wordy words. Hey — what if I reduce the size of the font like in the old days, make it exceedingly hard to read just to win my point.):

Rows 1, 3, 5 and 7 (right side): *K 2, p 1, k 3, p 1, k 1; repeat from * to last st, k 1. Rows 2, 4 and 6 (wrong side): P 1, *p 1, k 5, p 2; repeat from * to end. Rows 8 and 10 (wrong side): K 1, *k 2, p 3, k 3; repeat from * to end. Rows 9 and 11 (right side): *K 2, p 1, k 3, p 1, k 1; repeat from * to last st, k 1. Row 12 (wrong side): Same as 8th row. Repeat rows 1-12.

Here's another exercise to try. This lace pattern is a simple 7-stitch repeat. (See Illustration 4)

Now let's translate this chart and you can choose which method you would like to rely on.

Row 1 (right side): K 3, k2tog, yo, k 2.

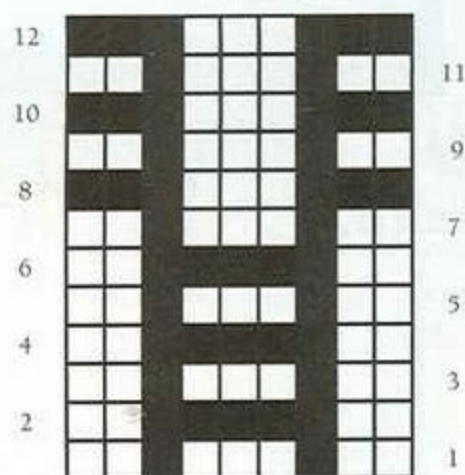
Illustration 4



Rows 2, 4 and 6 (wrong side): P. Row 3 (right side): K 2, k2tog, yo, k 3. Row 5 (right side): K. Row 7 (right side): K 3, yo, skp, k 2. Rows 8 and 10 (wrong side): P. Row 9 (right side): K 4, yo, skp, k 1. Row 11 (right side): K. Row 12 (wrong side): P. Repeat rows 1-12.






But that was just the beginning. Imagine symbols for just about everything you can do in knitting: yarn overs, binding off, slipping stitches, twisting stitches, crossing cables, making one, increasing and decreasing. Symbols are the most exact form of instructions for stitches and patterns, eliminating the possibility of ambiguity and confusion. **KS**

Illustration 3



The following are a few examples of symbols you might find in your next knitting pattern:

Chart Symbols

-  = RS: Knit
WS: Purl
-  = RS: Purl
WS: Knit
-  = yo
-  = RS: k2tog
-  = RS: skp

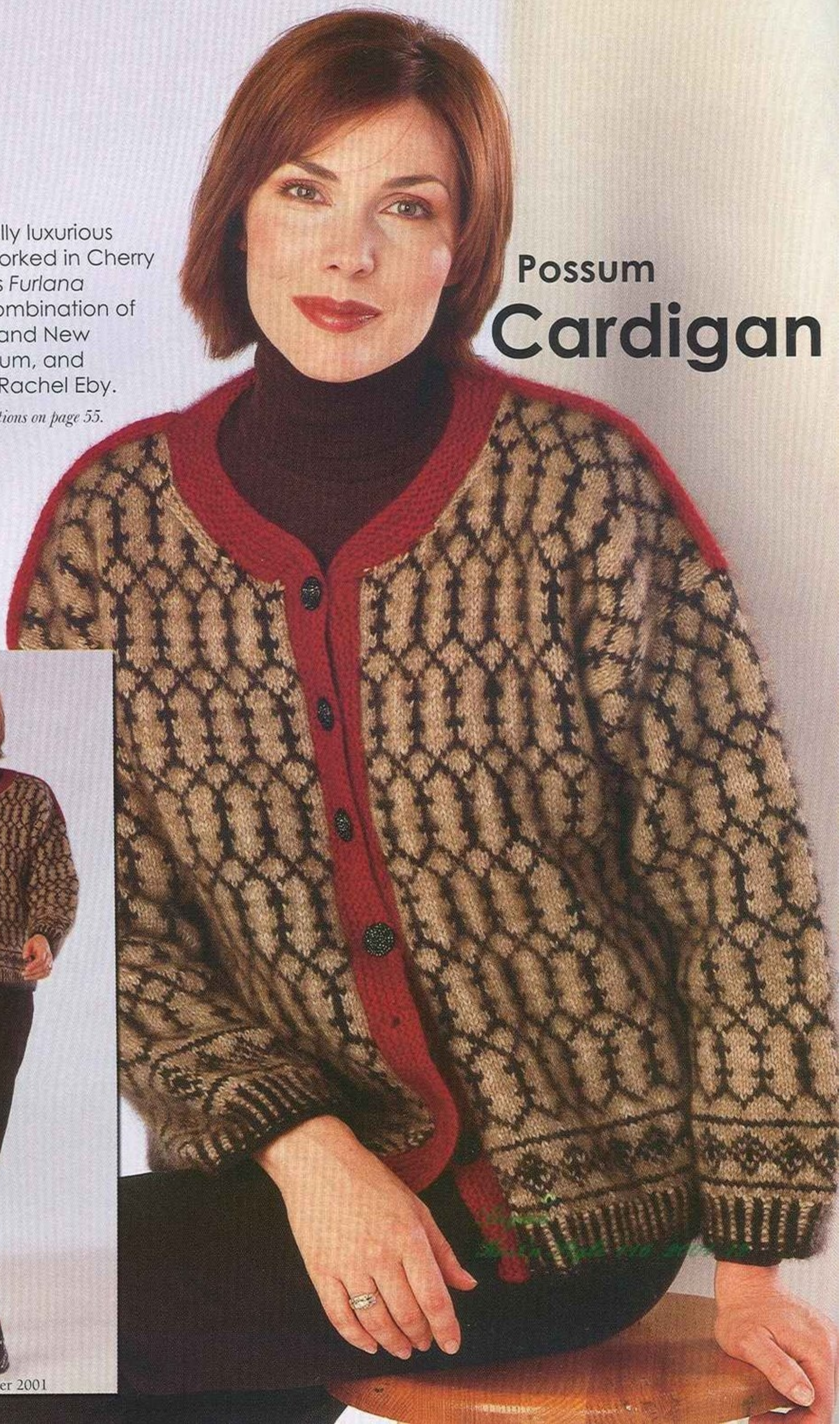
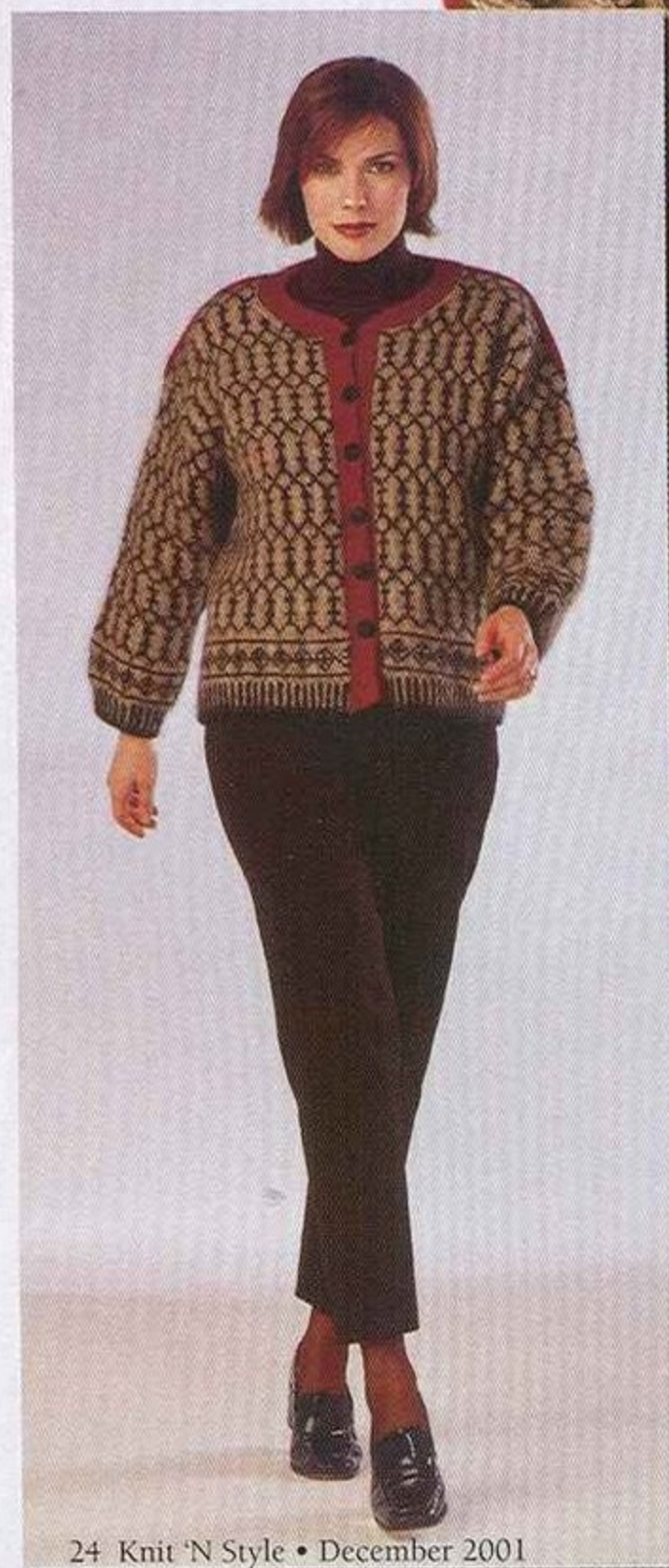
Layma
Knit'n Style 116 2001-12

6

This wonderfully luxurious cardigan is worked in Cherry Tree Hill Yarn's *Furlana* Worsted, a combination of merino wool and New Zealand possum, and designed by Rachel Eby.

Instructions on page 55.

Possum Cardigan



Handpaint New Zealand—a hand dyer's exploration of the North and South Islands

by Cheryl Potter of Cherry Tree Hill Yarn

Imagine my excitement as I read about the Woolly Knit's tour of Australia and New Zealand (February 2000 issue) by Donna Barnako. As luck would have it, I had planned an adventure to New Zealand myself, to search for unique yarns. From my first exhilarating days interviewing yarn distributors on the North Island, to my final days ferreting through studios on the South Island, nothing disappointed me in terms of fiber. Both yarn companies and individual shops are producing new and innovative hand dyed yarns in response to their popularity in North America. To my delight, I also found that fiber artists and knitwear designers

Photo 1



ers are using hand dyed yarns in their wearable art, knitting kits and production garments (Photo 1).

Naturally New Zealand

I began my search in Auckland, with a visit to Went Ferdinand at Naturally, New Zealand's largest yarn distributor. Went introduced me to the company's first range of handpaints, called Colour Works. Went collaborates with longtime hand dyer Jan Gilray of JJ's Iron Pot Carding, to produce six animal fiber yarns in colorways exclusive to Naturally. "With handpaints, we seek to add a different dimension to Naturally's commercial range," Went explains. "And we make handpaints more accessible to knitters by offering them packaged like our other yarns, with printed patterns." The prospect of mainstreaming hand dyed yarns excited me, as well as Went's commitment to quality. "Our job is to give you the best product we can, not the least we can get away with." Handpainted yarns include brushed mohair, mohair boucle and wool blends designed to both stand alone and work together within the same garment. Of particular interest was a wonderfully textured thick and thin wool called Naturally Colourways Chunky.

I found Colour Works available at many of the retail shops I visited and saw models and kits as well. This is no doubt due to the presence of Gitta Shrade, best known in the U.S. as a teacher and freelance designer. She has recently come on board full time

Photo 2



to coordinate the fashion and design of Naturally's broad based ranges of yarn. If you can't swing the trip to New Zealand, you will find Naturally's handpaints distributed in the U.S. by Kertzer, Ltd. (Photo 2).

Furlana

Next, I met with John Tucker of Sherwood Enterprises, based just south of Auckland. Although Sherwood has been selling fur and merino blend yarns to the commercial weaving and machine knitting industry for years, John is just breaking into the hand knit market. He believes that knitters want a new animal that rivals cashmere in luxury

Photo 3



at a fraction of the cost. That animal is possum. Sherwood's first yarn is a worsted weight 80% merino/ 20% possum blend called Furlana, which is available in natural

and machine dyed solids, as well as 16 handpainted colorways. (Photo 3).

This super soft exotic fiber has piqued so much interest that Sherwood has added a possum/merino/silk laceweight, which other than natural, is available only in hand dyed solids and paints. Furlana fingering and dk weights are slated for release for the 2002 season. The yarn is just now available at popular knitting store chains such as Knit World. Furlana is distributed in the U.S. by Cherry Tree Hill.

Wool Pak Yarns

Driving south, I paid a short visit to Anton Meyer of Wool Pak NZ at Santos Lodge, his family farm in Hamilton. When I painted colorways for Baabajoe's Wool Company a few years back, I dyed a line of their

Photo 4



bulky blend called 14 ply from Wool Pak. Similar yarns in 8, 10 and 12 ply are ubiquitous in New Zealand, for most of it is milled at Design Spun in Napier. Because these basic wools are both inexpensive and readily available, hand dyers choose them as a medium for color exploration. I was pleased to see many yarn shops carrying versions of these staple yarns painted by

home-studio individuals (Photo 4).

JJ's Iron Pot Carding

At last, I found my way to JJ's Iron Pot Carding, a huge renovated warehouse in the seaside city of Napier, home to Jan Gilray's retail shop, dye house and custom carding business for the past nine years. Jan began with naturally colored yarns in shades of cream, grays and browns. Then six years ago, "I decided I needed some color in my life," she relates, "so I bought some dyes and pots." Since then, she never looked back.

In addition to painting yarns for Naturally, Jan also produces two lines of custom dyed yarn herself: Kaleidoscope which she describes as "cold batch" and Montage which she calls "hot batch." "I don't like striping and squares," Jan says, "it's too static." So instead of dip dyeing her yarns, as many others do, Jan paints repeatable random spaced colorways using rescued restaurant equipment. She dries yarn on racks under skylights in the back of her warehouse.

Jan cannot confine her creative talents to one medium, nor does she care to, explaining, "I add something new every year." In addition to knitting yarns, she

Continued on page 52.

Cherry Tree Hill

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Featuring Possum Cardigan as seen on page 24

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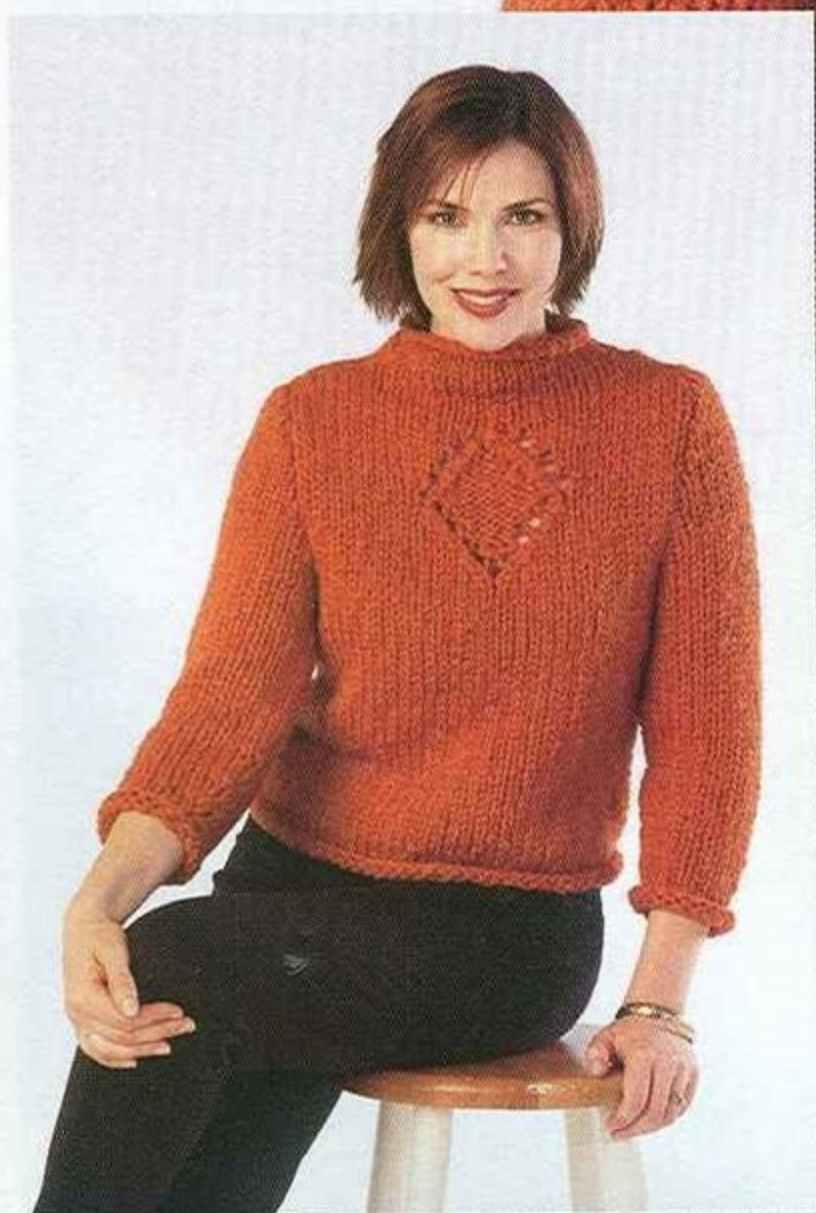
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7

Gitta Schrade's cozy three-quarter length sleeve pullover with matching hat and scarf is worked in Naturally's *Tibet* (98.8% pure New Zealand wool/1.2% elastane).

Tibet Pullover, Hat & Scarf



Alpaca
Naturally's *Tibet* 2004-12

RATING

Intermediate

SIZES

To fit Misses' sizes X-Small (Small, Medium, Large, X-Large, XX-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust: 35 (37, 39, 41, 43, 45) in.

*Back Length: 20 (20½, 21¼, 21½, 22, 22) in.

*Scarf length: 59 in.

MATERIALS

*9 (9, 10, 11, 12, 13), 50 gm/51 yd balls of Naturally Tibet for Sweater

*4, 50 gm ball for Scarf

*1, 50 gm ball for Hat

*One pair knitting needles in size 19 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*Stitch markers

GAUGE

9 sts = 4 in. with Naturally TIBET in stock st.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

A: SWEATER

STITCH ABBREVIATIONS

skp = sl 1, k 1, pass sl st over.

sskp = sl 2 (one at a time) to RH ndl, k 1, pass sl st over.

PATTERN STITCH

Lace Pattern for Sweater (12 sts required to beg, decreasing to 11 sts in Row 1):

Row 1 (RS): K 4, k2tog, yo, skp, k 4 — 11 sts.

Row 2 (WS): P 11.

Row 3: K 3, k2tog, yo, p 1, yo, skp, k 3.

Row 4: P 5, k 1, p 5.

Row 5: K 2, k2tog, yo, p 3, yo, skp, k 2.

Row 6: P 4, k 3, p 4.

Row 7: K 1, k2tog, yo, p 5, yo, skp, k 1.

Row 8: P 3, k 5, p 3.

Row 9: K2tog, yo, p 7, yo, skp.

Row 10: P 2, k 7, p 2.

Row 11: Yo, skp, p 7, k2tog, yo.

Row 12: P 2, k 7, p 2.

Row 13: K 1, yo, skp, p 5, k2tog, yo, k

1.

Row 14: P 3, k 5, p 3.

Row 15: K 2, yo, skp, p 3, k2tog, yo, k 2.

Row 16: P 4, k 3, p 4.

Row 17: K 3, yo, skp, p 1, k2tog, yo, k 3.

Row 18: P 5, k 1, p 5.

Row 19: K 4, yo, sskp, yo, k 4.

Row 20: P 11.

BACK: CO 40 (42, 44, 46, 48, 50) sts.

Work in stock st for 4 rows. Place marker each end of ndl. Cont in stock st until piece meas 12½ (13, 13½, 13½, 14, 14) in. from beg.

Shape armholes. BO 3 sts at beg of next 2 rows. Dec 1 st at each end next row. **Next row (WS):** P 10 (11, 12, 13, 14, 15) sts, place marker (pm), p 12 for Lace Pat, pm, p 10 (11, 12, 13, 14, 15) sts. Cont to dec 1 st at each end next 2 RSRs; AT THE SAME TIME, work Lace Pat over center 12 sts for 20 rows. **Note:** 27 (29, 31, 33, 35, 37) sts rem at end of Lace Pat. Cont even until piece meas 19¾ (20, 21, 21, 21¾, 21¾) in. from bottom edge markers, ending with a WSR.

Shape shoulders: BO 3 (4, 4, 5, 5, 6) sts at beg of next 2 rows. Place marker each end of ndl. Dec 1 st at beg of next 2 rows. Leave rem 19 (19, 21, 21, 23, 23) sts on holder for Back neck.

FRONT: Work as for Back.

SLEEVES: CO 21 (21, 23, 23, 25, 25) sts. Work in stock st for 4 rows. Place marker each end of ndl. Work 2 rows even. Cont in stock st, inc 1 st at each end of next row then every 5th row until there are 31 (31, 33, 33, 35, 35) sts. Cont even until Sleeve meas 11½ (12, 12, 12, 12¾, 12¾) in. from markers, ending with a WSR. **Shape cap:** BO 3 sts at beg of next 2 rows. Dec 1 st each end of next 3 RSRs, then every 4th row twice. Dec 1 st at beg of next 6 rows. BO rem 9 (9, 11, 11, 13, 13) sts.

FINISHING: Use mattress st to sew all seams. Join left shoulder seam.

Neckband: With RS facing, PU and k the sts from Back and Front neck holders — 38 (38, 42, 42, 46, 46) sts. Work in stock st for 6 rows. BO loosely. Sew right shoulder/neckband seam, allowing BO edge to roll. Insert Sleeve tops. Join side and Sleeve

seams, allowing CO edges to roll.

B: SCARF

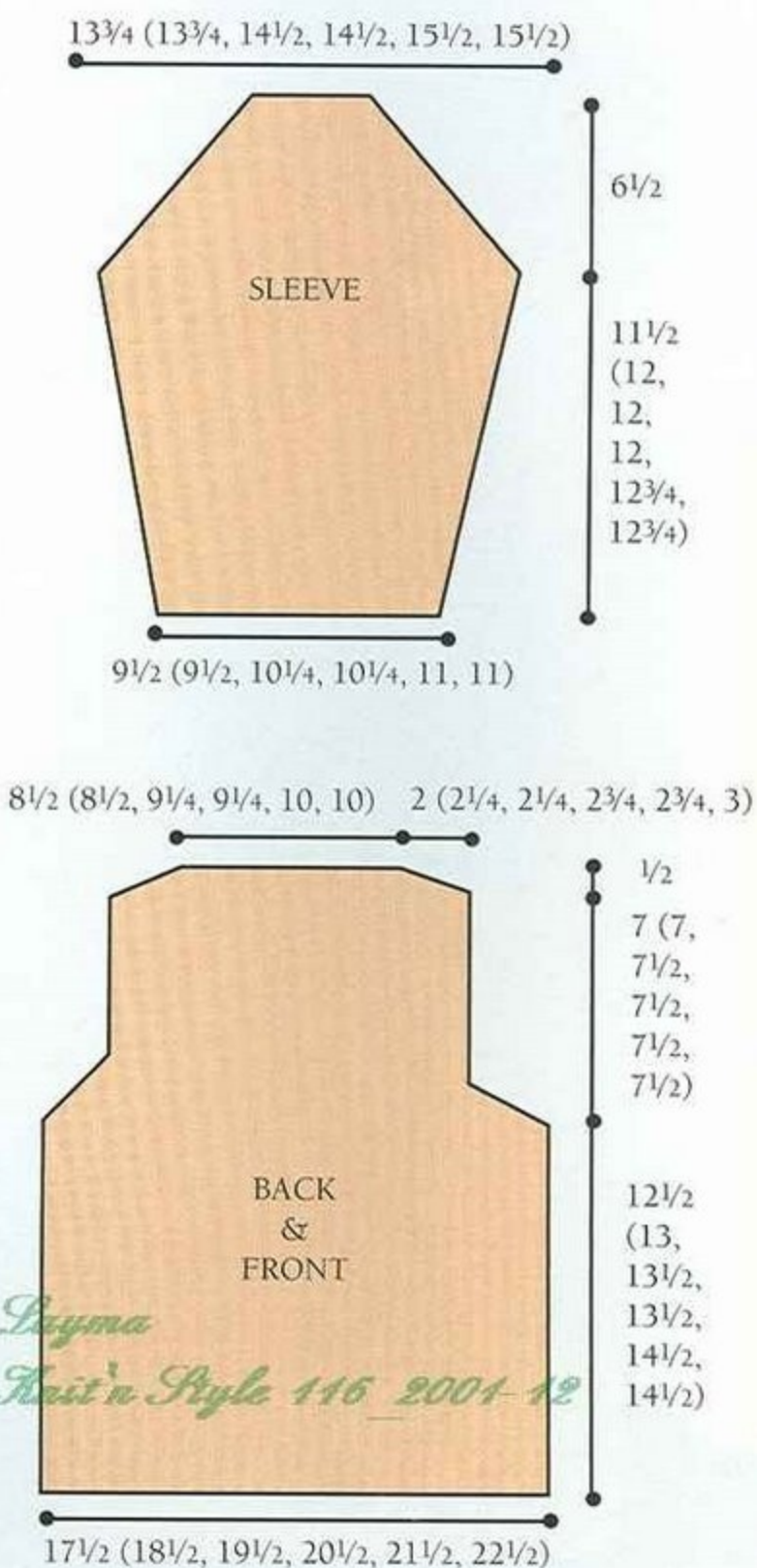
CO 19 sts. Work in k 1, p 1 rib for 59 in. (or desired length). BO loosely.

Fringe: Cut strands of yarn 16 in. long. Fold in half, using 4 strands at a time, attach to both ends of Scarf. Trim evenly.

C: HAT

CO 43 sts. Work in k 1, p 1 rib for 6 in., ending with a WSR. **Next row:** K 1; *k2tog, k2tog, k 2; rep from * to end — 29 sts rem. Work 1 row even. **Next row:** K 1; then k2tog across row — 15 sts rem. Work 1 row even. **Next row:** K 1, then k2tog across row — 8 sts rem. Break yarn, leaving a long end. Thread yarn through rem sts, pull together and secure end. Sew seam. **KS**

Designed by Gitta Schrade



8

Matisse Pullover

Laura Bryant's all-over stretch mock cables give great texture to a very wearable, cropped mock neck worked in Prism Matisse.



5 2004-12

RATING

Intermediate

SIZES

To fit Misses' sizes Small (Medium, Large, X-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust: 35 (38, 42, 46) in. unstretched; 40 (44, 46, 50) in. stretched

*Back Length: 18 (19, 20, 22) in.

MATERIALS

*12 (14, 16, 18), 2 oz/70 yd skeins of Prism Matisse in Spice

*One pair each knitting needles in sizes 10 and 11 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*Stitch holder

GAUGE

17 sts and 20 rows = 4 in. with Prism MATISSE in cabled rib, unstretched (measure with swatch completely relaxed, but flattened with ruler). TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTE: All measurements and schematic diagrams are given for unstretched garment.

PATTERN STITCH

Cabled Rib (multiple of 4 plus 2):

Row 1: *P 2, k 2; rep from * across, ending with p 2.

Rows 2 & 4: K 2, *p 2, k 2; rep from * across.

Row 3: P 2, *k 2nd st on left-hand ndl, then without removing from ndl k first st on ndl, remove both sts, p 2; rep from * across.
Rep Rows 1-4 for Cabled Rib.

BACK: With smaller ndls, CO 74 (82, 90, 98) sts. **Row 1:** *P 2, k 2; rep from * across, ending with p 2. **Row 2:** K 2, *p 2, k 2; rep from * across, ending with p 2. Rep Rows 1 & 2 for ribbing for 3 in. Change to larger ndls and beg Cabled Rib pat. Work even until piece meas 10½ (11, 12, 13½) in. from beg. **Shape armholes:** BO 4 sts at beg of next 2 rows, 2 sts at beg of next 2 (2, 2, 4) rows, then dec 1 st each edge EOR 2 (3, 5, 5) times, then every 4th row 1 (2, 2, 2) times — 56 (60, 64, 68) sts rem. Work even until piece meas 18 (19, 20, 22) in. from beg. **Shape shoulders:** BO 5 (5, 4, 4) sts at beg of next 6 (6, 8, 8) rows. BO rem 26 (30, 32, 36) sts.

FRONT: Work as for Back until piece meas 16 (17, 18, 20) in. from beg. **Shape neck:** Place center 10 (14, 16, 20) sts on holder. Working both shoulders at the same time with separate balls of yarn, BO at each neck edge at beg of EOR: 3 sts once, 2 sts once; then dec 1 st at each neck edge EOR 3 times — 15 (15, 16, 16) sts.

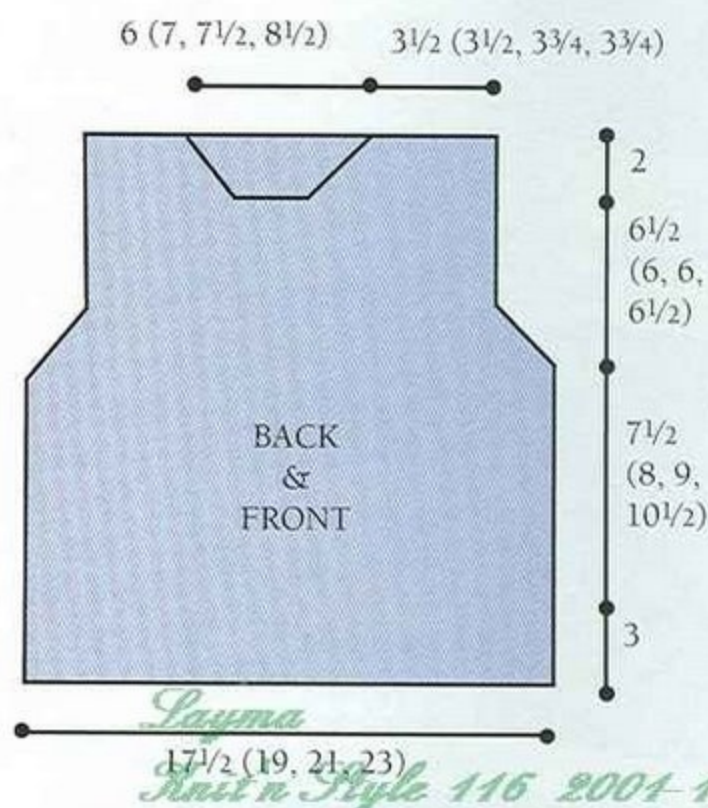
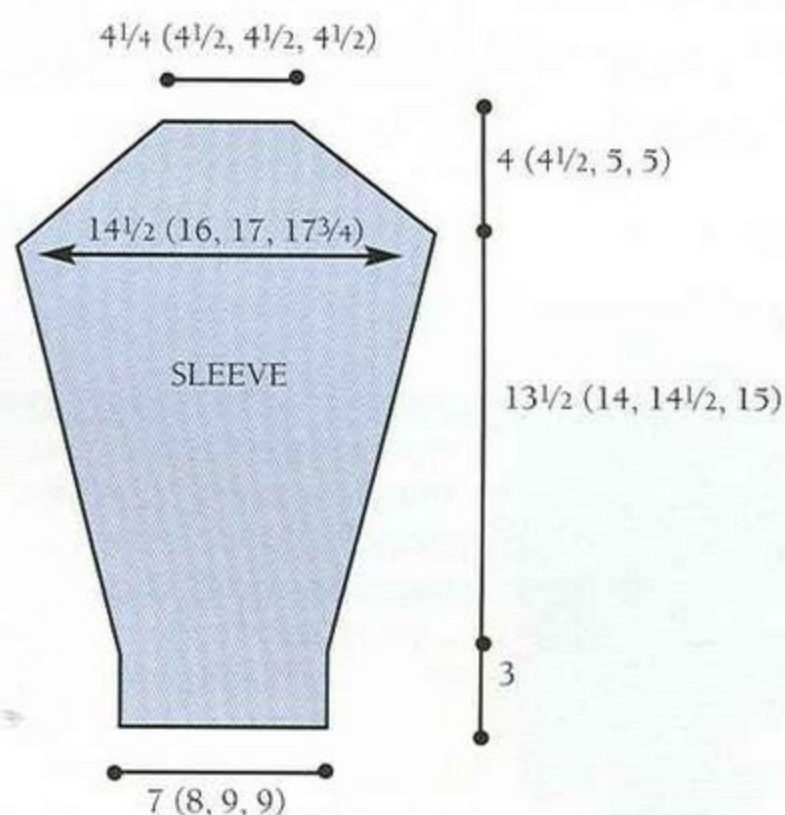
When piece is same length as Back, shape shoulders as for Back.

SLEEVES: With smaller ndls, CO 30 (34, 38, 38) sts. Work in p 2, k 2 ribbing same as Back for 3 in. Change to larger ndls. Work in Cabled Rib; AT THE SAME TIME, inc 1 st at each edge of next row, then every 4th row 15 (16, 16, 18) times working added sts into Cabled Rib pat — 62 (68, 72, 76) sts. Work even until Sleeve meas 16½ (17, 17½, 18) in. from beg or desired length to underarm. **Shape cap:** BO 4 sts at beg next 2 rows, 2 sts at beg next 18 (20, 22, 24) rows. Bind off rem 18 (20, 20, 20) sts.

FINISHING: Sew left shoulder seam.

Neckband: With RS facing and smaller ndls, PU and k 13 sts along left Front neck edge; work 10 (14, 16, 20) sts from Front holder, PU and k 13 sts along right Front neck edge, then PU and k 26 (30, 32, 36) sts across Back neck — 62 (70, 74, 82) sts. **Next row:** P 1, *p 2, k 2; rep from * across, ending with p 1. Work in est rib for 3 in. BO loosely in rib. Sew right shoulder/neckband seam. Sew side and Sleeve seams. Set Sleeves into armholes. **KS**

Designed by Laura Bryant



Most of us knit with wool or cotton. However, yarns from many other fibers are worth experimenting with. Cashmere, mohair and angora are but a few of the exotic yarns available to the hand knitter. And you can even spin your own by following the detailed instructions in the two videos I have chosen to review this month. The instructors, Judith MacKenzie and Patsy Zawistocki, are perhaps the two most sought after



spinning teachers and fiber experts in the U.S.

Spinning Exotic Fibers & Novelty Yarns

with Judith MacKenzie, 96 minutes, \$34.95 (+s/h), ©1997. Produced by Victorian Video Productions,

Inc. Review copy provided by Yarn Barn/Victorian Video, PO Box 334, Lawrence, KS 66044, (800) 848-0284.

This is an intermediate spinning video and it assumes that you are familiar with your wheel and comfortable spinning and plying wool. Even if you don't spin, you'll find the subject matter fascinating as you get personally acquainted, via live footage, with the animals that provide us with some very exotic fibers. For example, did you know that you get mohair from an Angora goat and that angora comes from an Angora rabbit and that the lightest weight fiber, Quiviuet, comes from possibly the heaviest fiber bearing animal, the musk ox?

You will learn specific fiber preparation and spinning techniques as they relate to many fibers including llama, alpaca, camel, Angora goat, Angora rabbit, dog and musk ox. Although the major focus of this video is on learning how to spin these fibers, you will also learn how to ply yarns to create special effects. Novelty yarns presented include spiral yarns, cabling, knot yarns (Turkish Knot, Cocoon and Gimped), boucle, slubs, and working with spun and unspun yarns to create frosting and encasement yarns.

Judith's knowledge is obvious as are her teaching skills. The camera work closely follows both hands with clear close-ups throughout. This video contains a wealth of information which will be valuable to any knitter and I couldn't help thinking what a great program it would make for elementary school children.

Spinning and Plying Textured Yarns with Patsy Zawistoski, 117 minutes, \$39.95 (+s/h), ©2000. Produced by Victorian Video

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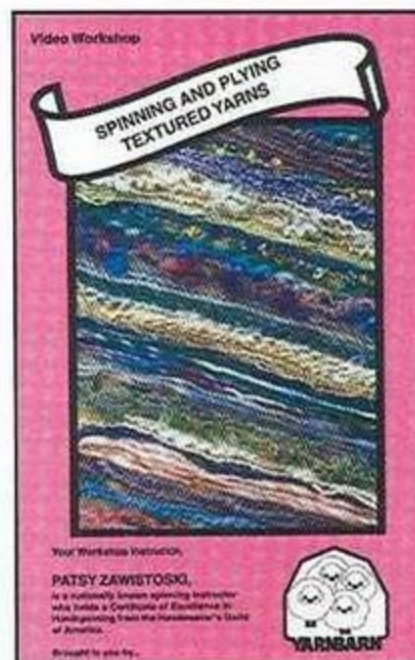
As Patsy introduces herself she reminds us that many of

her students just call her Patsy Z. If you want to try for the real pronunciation, pronounce the W as a V and you've got it.

Once again, this is an intermediate level spinning video and it is assumed that you know the basics of hand spinning wool. The video is presented in a logical building block manner. A written insert is included and you are encouraged to set your VCR counter at 0 as you begin and then record the counter numbers next to each topic on the insert for easy future reference.

Patsy begins with a review of terminology, fibers, equipment and helpful spinning tips. Record keeping is an integral part of spinning for anyone who wants to spin consistent yarn over and over again. Patsy has devised a quick and easy system of creating control yarns for each and every step of yarn preparation. You'll learn how to make cabled yarns, how to skein them and set the twist. She also includes a section on twist analysis so you can determine how a particular yarn you have on hand was spun. Fascinating!! Then it's on to the spinning of many beautiful yarns including knotted yarns, soft twist yarn (marl, hair and slubs) and how to make spiral yarns from many of the singles you spun earlier in the video. Other textured yarns include 3-pass boucle, core-spun boucle and mixed spirals which include plying same twist yarns together (normally, you ply an S twist yarn with a Z twist yarn). At the end of each segment, Patsy reviews the various yarn recipes. Jot them down on your control yarn card for a valuable future reference.

Smooth, clear close-up camera work and expert tutelage provide the viewer with a thorough understanding of yarn types and how they are made. Patsy is a nationally known spinning instructor and she holds a Certificate of Excellence in Hand Spinning from the Handweaver's Guild of America. Her other videos, *Spinning Wool - Basics & Beyond* and *Spinning Cotton Silk and Flax*, are award-winning best sellers. **KS**



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STANDARD ABBREVIATIONS

For Hand Knitting:

altalternate(s) (ing)
 approx . . .approximately
 begbegin(ning)
 betbetween
 BObind off
 CCcontrasting color
 COcast on
 contcontinue(d) (s) (ing)
 cncable needle
 decdecrease(d) (s) (ing)
 dpn(s) . . .double-pointed needle(s)
 EORevery other row (or round)
 estestablish(ed)
 follfollow(s) (ing)
 gmgram(s)
 ininch(es)
 incincrease(d) (s) (ing)
 kknit
 LHleft-hand
 M1make 1 stitch: lift horizontal thread
 lying between tips of needles
 and place lifted loop across
 tip of left-hand needle; work this
 new stitch through back loop

MCmain color
 meas . . .measure(s) (ing)
 ndl(s) . . .needle(s)
 oppopposite
 ozounce(s)
 ppurl
 pat(s) . . .pattern(s)
 PATwork pattern(s) as established
 pssso . . .pass slipped stitch(es) over
 PUpick up
 remremain(ing)
 reprepeat(ed)
 revreverse(d) (s) (ing)
 RHright-hand
 rib(work) ribbing
 rnd(s) . . .round(s)
 RS(R) . . .right-side (row)
 SKPslip 1 stitch knitwise-knit 1-
 pass slipped stitch over
 slslip(ped)
 sl st(s) . . .slipped stitch(es)
 stock st . .stockinette stitch
 st(s)stitch(es)
 tblthrough back loop
 togtogether

WS(R) . . .wrong-side (row)
 wyibwith yarn in back
 wyifwith yarn in front
 yoyarn over

For Machine Knitting:

BBback bed
 carrcarriage
 COLcarriage on left
 CORcarriage on right
 EONevery other needle
 FBfront bed
 hpholding position
 Lleft
 MBmain bed
 MYmain (= garment) yarn
 nwpnon-working position
 posposition
 Rright
 RCrow count
 rpresting position
 SSstitch size
 wpworking position
 WYwaste yarn

Knitting Needle/Crochet Hook Conversion Chart

KNITTING NEEDLES

METRIC (mm)	ENGLISH (U.K.)	AMERICAN
2.00	14	0
2.25	13	1
2.75	12	2
3.00	11	-
3.25	10	3
3.50	-	4
3.75	9	5
4.00	8	-
4.25	-	6
4.50	7	7
5.00	6	8
5.25	-	-
5.50	5	9
5.75	-	-
6.00	4	10
6.50	3	10½
7.00	2	-
7.50	1	-
8.00	0	11
9.00	00	13
10.00	000	15
13.00	0000	17
15.00	00000	19

CROCHET HOOKS

METRIC (mm)	ENGLISH (U.K.)	AMERICAN
2.25	13	B-1
2.75	12	C-2
3.25	10	D-3
3.50	-	E-4
3.75	9	F-5
4.25	-	G-6
4.50	7	7
5.00	6	H-8
5.50	5	I-9
6.00	4	J-10
6.50	3	K-10½
7.00	2	-

METRICS

To convert **inches** (used on our schematics and in our instructions) to **centimeters**, simply multiply the inches by 2.54, then round the number up or down to the closest half-centimeter. For example, 10 in. x 2.54 = 25.5 cm.

To convert **centimeters** to **inches**, just divide the centimeters by 2.54, then round the number up or down to the closest quarter-inch. For example, 10 cm ÷ 2.54 = 4 in.

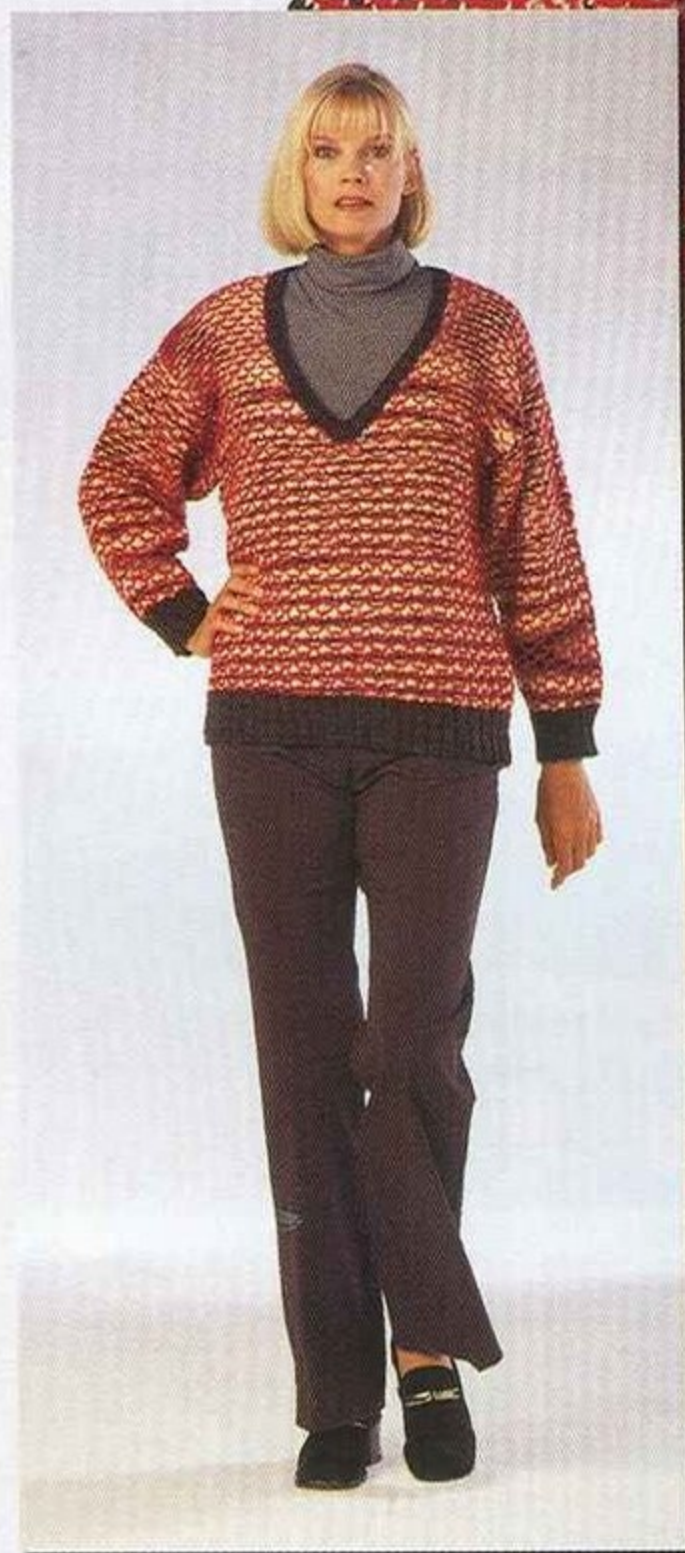
Layma

Knit'n Style 116

9

BLACK, WHITE AND RED ALL OVER

Jaya Srikrishnan has designed this wonderful unisex sweater in Lorna's Laces Shepherd Worsted worked in a three-color slip stitch pattern.



RATING

Intermediate

SIZES

To fit Unisex sizes Small (Medium, Large, X-Large, XX-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust/Chest: 38 (42, 44, 50, 54) in.

*Back Length: 23½ (24½, 25½, 27, 27) in.

MATERIALS

*5 (6, 6, 7, 8), 225 yd skeins of Lorna's Laces Shepherd Worsted in Multi-color (Shadow #101)

*2 (2, 3, 3, 4), 225 yd skeins in Solid B (Bold Red #11ns)

*1 (1, 1, 2, 3), 225 yd skeins in Solid A (Charcoal #16ns)

*One pair straight knitting needles in size 8 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*Circular knitting needle 24 in. long in same size

*One set (4 or 5) double-pointed needles in same size

*Stitch markers

*Yarn needle

*Stitch holders

GAUGE

24 sts and 33½ rows = 4 in. with Lorna's Laces SHEPHERD WORSTED in All-over pat.
TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTES: 1. When switching from color A to color B, k last st of first rnd with st in row below first st of first rnd, then sl marker and k first st of second rnd. This will avoid a jog in color at the join. Rep this at end of first rnd of neck edging also. 2. When slipping sts, stretch sts on RH ndl apart to maintain elasticity of fabric. 3. This sweater is knitted in-the-rnd up to armholes, then divided and knitted back and forth on circular ndl. 4. The sleeves are knitted in-the-rnd up to 1 in. less than total length and then knitted back and forth on circular ndl or they can be knitted back and forth on circular ndl and seamed up the sleeve length. Directions are same except that CO row is not joined into a circle and sleeve incs

are worked 1 st in from beg and end of row. 5. When increasing or decreasing, keep rem sts in pat. 6.

Decs: At beg of a RSR, ssk; at end of a RSR, k2tog. At the beg of a WSR, p2tog; at end of a WSR, p2tog tbl. 7. When knitting in-the-rnd, the slipped yarn will cross the EOR marker (Row 5), therefore yarn should be brought to front before the EOR marker and should cross the EOR marker in front. This will create a seamless look. 8. 3-

ndl BO: With RS facing each other and WS outside, hold ndls with 2 sets of sts in LH. Using a third ndl, k into first st on both ndls, pull the working yarn through and work a k st. Rep for second st. Pull the first st on RH ndl over second st to BO. Rep across total number of sts to be bound off.

9. Sleeves are joined to armholes via a variation of the 3-ndl BO. The live sts at top of sleeve are knitted together with armhole edge, starting just past BO underarm sts. The RH ndl tip is inserted under armhole edge st and into corresponding live st, the yarn wrapped around the tip and loop pulled through both st and fabric. After 2 sts are worked this way,

first st on RH ndl is pulled over the second as for a regular BO.

10. All rows on Chart A1 are read from right to left. Rows on Chart A2 are read starting from left to right on Row 1 and then alternating bet right to left and left to right.

11. When changing between charts, always start at appropriate point (row or rnd and st) based on existing pat. Maintain existing pat for sts already in existence.

PATTERN STITCH
All-over Pattern
(knitted in-the-

rnd [Chart A1] with a multiple of 6 sts):

Rnd 1: With Solid B, *k 1, sl 5 wyif; rep from * to end. **Rnds 2 & 3:** With Multi-color, k. **Rnd 4:** With Solid B, sl 3 wyib, *insert ndl under loose strand of Rnd 1 and k the next st bringing it out from under strand to catch strand behind st; sl 5 wyib; rep from * to last 2 sts, sl 2 wyib. **Rnd 5:** With Solid B, sl 3 wyif, *k 1, sl 5 wyif; rep from * to last 2



Continued on page 57.

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10

Unisex Cardigan

Instructions on page 58.

This zippered cardigan in Dale of Norway Heilo is worked in a traditional fairisle pattern and offered in both male and female sizes.



Layma

Knit 'n Style

Knitting Norwegian —

Techniques for Constructing a Norwegian Sweater

In Norway, the traditional method of making a sweater is to knit in the round on a circular needle. The resulting tube is later sewn and cut in order to attach the sleeves. Since most Norwegian patterns incorporate two or more colors, the circular method saves a great deal of time by eliminating the need to purl with two colors.

Most Norwegian pullover patterns involving colorwork will tell you to place side markers at the beginning of the round and halfway across the round. Due to the complexity of Norwegian patterning, if you simply work a repeat across the entire round, oftentimes you will not get an even number of repeats across the round and are likely to finish the round with only a portion of the repeat, resulting in a pattern that is off-center. Since the great majority of Norwegian designs are symmetrical from left to right and from front to back, the side markers allow the knitter to keep all patterns centered on both the front and back of the body even though they will probably not match at each side. This is one of the characteristics of Norwegian patterns.

Typically, the body is completed by purling one row on the right side of the work (or knitting one row on the wrong side), and the sleeves by purling 4-6 rounds for a seam facing, then casting off. When sewing the shoulders and sleeves together, work from the right side through the lower loops of the first purl row, creating a neat seam that is barely visible.

When using the Norwegian construction method, block the body and sleeves before assembling the sweater. Measure across the tip of the sleeve tube just below the facing (this will be a flat measurement, not circular) without stretching it. Mark off this width on each side of the sweater tube, from the shoulder down, for each armhole. Sew two or three machine seams along each side and across the bottom of each armhole, four stitches wide (or the width recommended in the instructions). Carefully cut the sweater tube open between the machine stitching for each armhole, ending just before you reach the

stitching across the bottom of the armhole opening. Sew the shoulders together and set in the sleeves.

When using the Norwegian method for the first time, many people are hesitant to cut into their sweater, afraid that they are about to ruin their knitting. The advice of one Norwegian knitter is, "You'll get used to it!" If you are concerned that the stitching will come apart when cut, sew another machine seam. No one will see the seams anyway, so you are free to sew as many seams as you like. The important thing to remember is that you are the one who needs to feel comfortable about cutting into your knitting.

Colorwork

When knitting back and forth with more than one color at the top of the shoulders after casting off to start the neck shaping, the knitter needs to take certain precautions. Whenever you finish a row and turn to go back, you need to twist the yarns around each other to avoid creating a hole in the knitting. This only needs to be done at the beginning of each row when knitting back and forth where you start knitting with the second color. When knitting in the round, the twisting is unnecessary because you are knitting in one direction only.

When creating a larger pattern, the floats across the back of your work are sometimes very long. It is recommended to not make the floats longer than six stitches, depending on your gauge. Long floats lead to an uneven look to the knitting and are easily pulled when the sweater is put on or taken off. With floats longer than six stitches, twist the two yarns in use once, entwining both yarns, thus "attaching" the floated color to the knitting.

Hems

There are several ways to create a hem. You can knit a traditional rib consisting of k 1, p 1 or k 2, p 2. If you are creating a hem with this method when making a cardigan that will be knit in the round, the rib is worked back and forth. Just before beginning the main pattern, cast on four to six stitches. Join the ends and begin working in the round. The extra stitches you cast on

before joining act as cutting (or steek) stitches; unlike Fair Isle knitting, they are worked in one color throughout and excluded from stitch counts. Stitches for the button plackets will be picked up along the cut edges later.

An alternative method is to cast on an extra 20 stitches when you begin the rib, slip the 10 stitches from both ends of the ribbing onto stitch holders, then cast on the required number of cutting stitches. The stitches that were placed onto the holders will be used later to knit the button plackets, which are knit lengthwise and attached to the front edges of the cardigan.

Rather than knitting a traditional rib, you may wish to knit a faced hem, either in one color or with a multicolor pattern. The hem can be wide or narrow, depending on your preference, and the fold line can be created in several ways. The simplest fold line is made by purling one row on the right side, which creates a crisp fold line; this works particularly well with traditional Norwegian snowflake patterns. Alternatively, you can work a "scalloped" or picot row (k2tog, yo) across the entire row. This method gives a pretty finish for dressier garments.

Neck Opening

There are two traditional ways of making the front and back neck opening. First, you can place the stitches onto a holder. They will later be moved to a knitting needle to complete the neckband. With the second method, the stitches are cast off and new stitches picked up around the neck edge when making the neckband.

By using this second method, you will get a tighter edge, ensuring that the neck does not stretch out when the sweater is worn (but remember not to cast off too tightly, or the sweater's recipient may not be able to pull it over their head!). When placing stitches onto a holder, the end stitches tend to become uneven and should be tightened later to neaten the edge.

Shoulder and Armhole Seams

After cutting open the armholes, you are ready to sew the shoulder seams prior to making the neckband and

Continued on page 62.

11

Naomi

Berroco's Mohair Classic and Optik worked in a simple moss stitch produces this special occasion cardigan.



Knit 'N Style 116 2001-12

RATING

Intermediate

SIZES

To fit Misses' sizes X-Small (Small, Medium, Large, and X-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust: 40 (44, 48, 52, 56) in.
*Back Length: 23 (23, 23½, 24, 24½) in.

MATERIALS

*7 (7, 8, 9, 9), 43 gm balls of Berroco Mohair Classic in shade #B1138 (A)
*8 (8, 9, 10, 10), 50 gm skeins of Berroco Optik in Renoir #4901 (B)
*One pair each straight knitting needles in sizes 9 and 11 U.S. OR SIZE TO OBTAIN GAUGE
*Five, 1 in. buttons

GAUGE

9 sts and 14 rows = 4 in. with one strand each of Berroco MOHAIR CLASSIC and OPTIK held tog and larger ndls in Moss St.

13 sts and 18 rows = 4 in. with one strand each of Berroco MOHAIR CLASSIC and OPTIK held tog and smaller ndls in k 2, p 2 rib.

13 sts and 24 rows = 4 in. with one strand each of Berroco MOHAIR CLASSIC and OPTIK held tog and smaller ndls in garter st.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTE: One strand each of A and B are worked tog throughout this garment.

PATTERN STITCH

Mass Stitch:

Rows 1 & 2: *K 1, p 1; rep from * across.

Rows 3 & 4: *P 1, k 1; rep from * across.

Rep these 4 rows for Moss St.

BACK: With larger ndls, using A and B held tog, CO 46 (50, 54, 60, 64) sts. Work even in Moss St until piece meas 14 in. from beg, ending with a WSR. **Shape armholes:** BO 2 sts at beg of next 2 rows. Dec 1 st at each side every RSR 3 times — 36 (40, 44, 50, 54) sts. Work even in pat as est

until armholes meas 8 (8, 8½, 9, 9½) in., ending with a WSR. **Shape shoulders/neck:** BO 6 (7, 8, 9, 10) sts at beg of next 2 rows, then 5 (6, 7, 8, 9) sts at beg of next 2 rows. BO rem 14 (14, 14, 16, 16) sts for Back neck.

LEFT FRONT: With larger ndls, using A and B held tog, CO 24 (26, 28, 32, 34) sts. Work even in Moss St until piece meas 14 in. from beg, ending with a WSR. **Shape armhole:** BO 2 sts at beg of next RSR. Dec 1 st at armhole edge every RSR 3 times; AT THE SAME TIME, when armhole meas 1 in., ending with a RSR, **shape neck** as foll: BO 2 sts at beg of next WSR, then dec 1 st at neck EOR 0 (0, 0, 4, 4) times, then every 4th row 6 (6, 6, 4, 4) times — 11 (13, 15, 17, 19) sts. Work until armhole meas 8 (8, 8½, 9, 9½) in., ending with a WSR. **Shape shoulder:** BO at armhole edge at beg of EOR: 6 (7, 8, 9, 10) sts once, then 5 (6, 7, 8, 9) sts once.

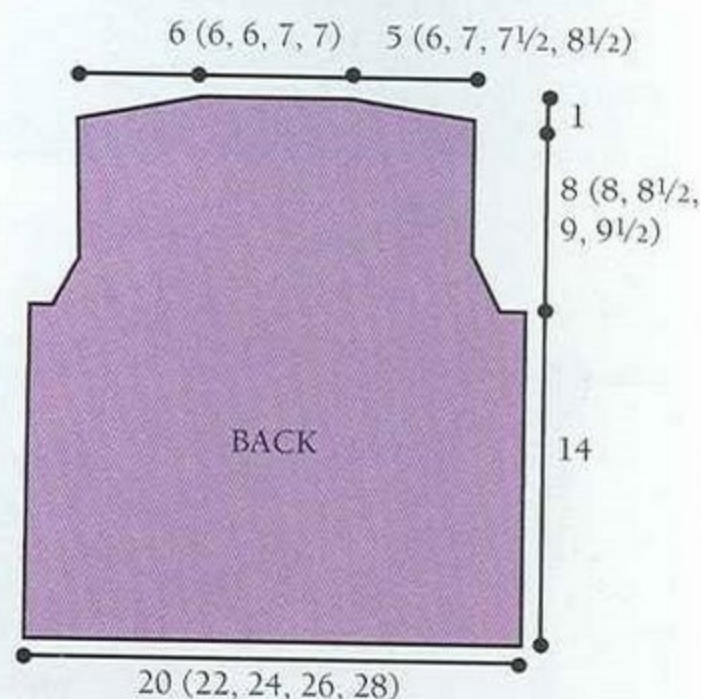
RIGHT FRONT: With larger ndls, using A and B held tog, CO 24 (26, 28, 32, 34) sts. Work even in Moss St until piece meas 2 in. from beg, ending with a WSR. **Next row (buttonholes):** Work 2 sts, yo, k2tog, work to end. Complete to correspond to Left Front, rev shaping and making 4 more buttonholes 3 (3, 3¼, 3¼, 3½) in. apart along front edge, the last one 1 (1, ½, 1, ½) in. below beg of neck shaping.

SLEEVES: With smaller ndls, using A and B held tog, CO 32 sts. Work even in k 2, p 2 rib until Sleeve meas 6 in. from beg. Change to larger ndls and p next row, dec 4 sts evenly spaced across row — 28 sts. Work in Moss St, inc 1 st each side every 6th row 0 (0, 0, 2, 7) times, every 8th row 0 (0, 2, 4, 0) times, every 10th row 0 (0, 3, 0, 0) times, every 12th row 3 (4, 0, 0, 0) times, then every 14th row 1 (0, 0, 0, 0) times, working incs into Moss St as sts become available — 36 (36, 38, 40, 42) sts. Work even in pat as est until Sleeve meas 21 (20½, 20, 19½, 19) in. from beg, ending with a WSR. **Shape cap:** BO 2 sts at beg of the next 2 rows, then dec 1 st each side every 4th row twice, ending with a WSR — 28 (28, 30, 32, 34) sts. BO all sts loosely.

POCKETS (make 2): With larger ndls,

using A and B held tog, CO 16 sts. Work even in Moss St until piece meas 5¾ in. from beg, ending with a WSR and inc 6 sts evenly spaced across row — 22 sts. Change to larger ndls. **Row 1 (RS):** K 2, * p 2, k 2; rep from * across. **Row 2:** P 2, * k 2, p 2; rep from * across. Rep these 2 rows until piece meas 7 in. from beg. BO loosely in ribbing.

FINISHING: Steam pieces lightly. Sew shoulder seams. **Collar:** With RS facing, using smaller ndls and A and B held tog, beg after BO sts of Right Front neck, PU and k 26 sts along Right Front neck edge, place marker (pm), PU and k 15 (15, 15, 17, 17) sts across Back neck edge, pm, PU and k 26 sts along Left Front neck edge to BO sts — 67 (67, 67, 69, 69) sts. Knit 1 row. **Short rows:** K to 2nd marker, turn, sl 1 purlwise with yarn in back (wyib), k to first marker, turn, sl 1 purlwise wyib, k to within 4 sts after 2nd marker, turn, sl 1 purlwise wyib. Cont in this manner to k 4 more sts each row until all sts have been worked. Knit 2 rows. BO all sts loosely. Sew front edges of Collar to BO sts at neck edge. Sew in Sleeves. Sew side and Sleeve seams, rev seams over lower 3 in. of Sleeves. Sew one pocket to each front with the lower edge of pocket 2 in. above lower edge of sweater and outer edge of pocket ¾ (1½, 2, 2½, 3) in. in from side seam. Sew on buttons. **KS**



Layma
Knit'n Style 116 2001-12

More schematics on page 59.

12

In A Flash Vest

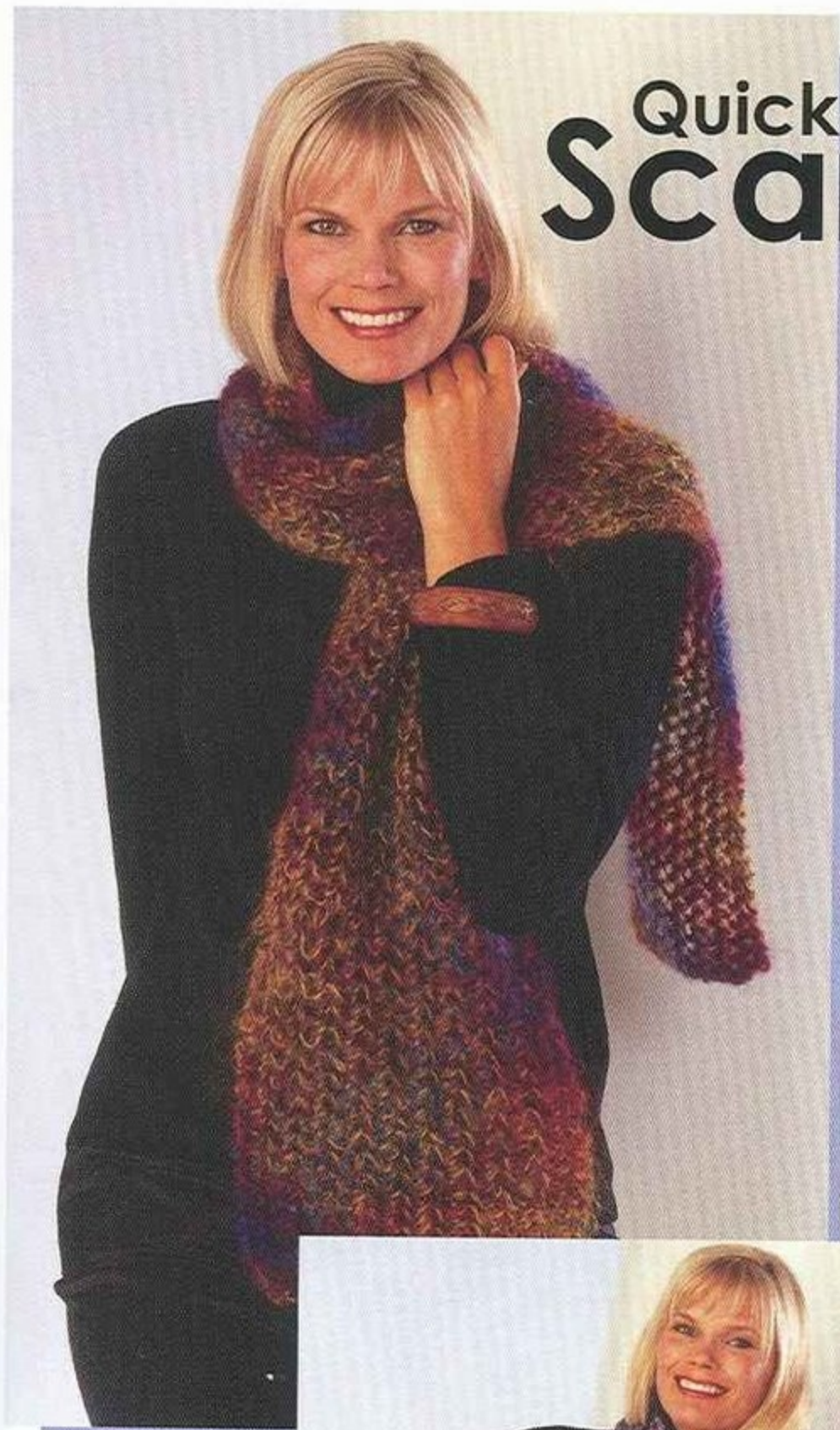
The quick-and-easy vest designed for mother and daughter in Wool In The Woods Pizazz will add zest to any outfit.

Instructions begin on page 60.



Quick-and-Easy Scarves

13 & 14



Wool In The Woods offers a kit for these two very simple scarves worked in either a fashion or casual yarn.

KNITTED MEASUREMENTS

*Width 7-9 in.

*Length: 60-75 in.

MATERIALS

Offered as a kit from Wool In The Woods.

STITCH ABBREVIATION:

yrn = yarn 'round needle (= 1 inc).

NOTE: The measurements and gauge will vary according to the yarn offered in the kit.

FRINGE: Cut 44 strands of yarn each 18 in. long. Using a piece of cardboard cut to 9 in., wrap yarn 42 times. Cut at one end. Lay fringe aside until knitting is completed.

SCARF: CO loosely 22 sts. **Row 1:** P 1, *yrn, p2tog; rep from * to last st, p 1. Rep Row 1 for pat until desired length. BO.

FINISHING: Attach fringe in each st. Skip strand 1, using strands 2 and 3 make an overhand knot (this binds first fringe with second fringe), cont across fringe ending with 1 loose strand. Using strands 1 and 2, make an overhand knot, then cont across fringe to end. **KS**

Designed by Anita Tosten

**Not now....
I'm knitting!!!!**

Layma

www.woolinthewoods.com

Yarns For Which To Dye!

15

Confetti Vest

Michele Wyman's garter stitch vest in Aurora Yarns Garnstudio *Highlander* is suitable for women or men in a wide range of sizes.

RATING

Experienced

SIZES

To fit Unisex sizes X-Small (Small, Medium, Large, X-Large, XX-Large, XXX-Large). Directions are for smallest size, with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust/Chest: 32 (36, 40, 44, 48, 52, 56) in.

*Back Length: 22 (22, 22, 24, 24, 25, 25) in.

MATERIALS

*1 (1, 1, 1, 2, 2, 2), 50 gm balls each of Aurora Yarns Garnstudio Highlander in Brown #02 (A) and Beige #01 (B)

*4 (4, 4, 5, 5, 6, 6), 50 gm balls of Aurora Yarns Garnstudio Highlander in Blue #06 (C)

*Two circular knitting needles in size 15 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*3 large stitch holders

GAUGE

10 sts and 24 rows = 4 in. with Aurora Yarns Garnstudio HIGHLANDER in garter stitch. TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTES

1. Vest is worked flat in one piece to the armholes. At armholes, vest is divided, and fronts and back are worked separately.

2. **3-ndl BO: Right Shoulder:** With WS of Front and Back facing out and WS of Right Front facing you, arrange ndls parallel to each other, with points facing to the right. With third ndl point (from the end of one of two circular ndls you are using) and yarn attached to Right Front: *k 1 st from front ndl and 1 st from back ndl tog; rep from * once, then BO st; rep from * until all right shoulder sts are BO. **Left Shoulder:** Rep as for right shoulder, however with WS of Back facing you and yarn attached to Back.

PATTERN STITCHES

Garter Stitch:

All rows: K.

Confetti Garter Stitch Pattern/Color Progression (multiple of 4 sts plus 2):

Rows 1-4: K with A.

Rows 5-6: K, 2B, *2C, 2B; rep from * across to end of row.

Rows 7-10: K with A.

Rows 11-14: K with C.

Rows 15-16: K, 2A, *2B, 2A; rep from * across to end of row.

Rows 17-20: K with C.

Rows 21-24: K with B.

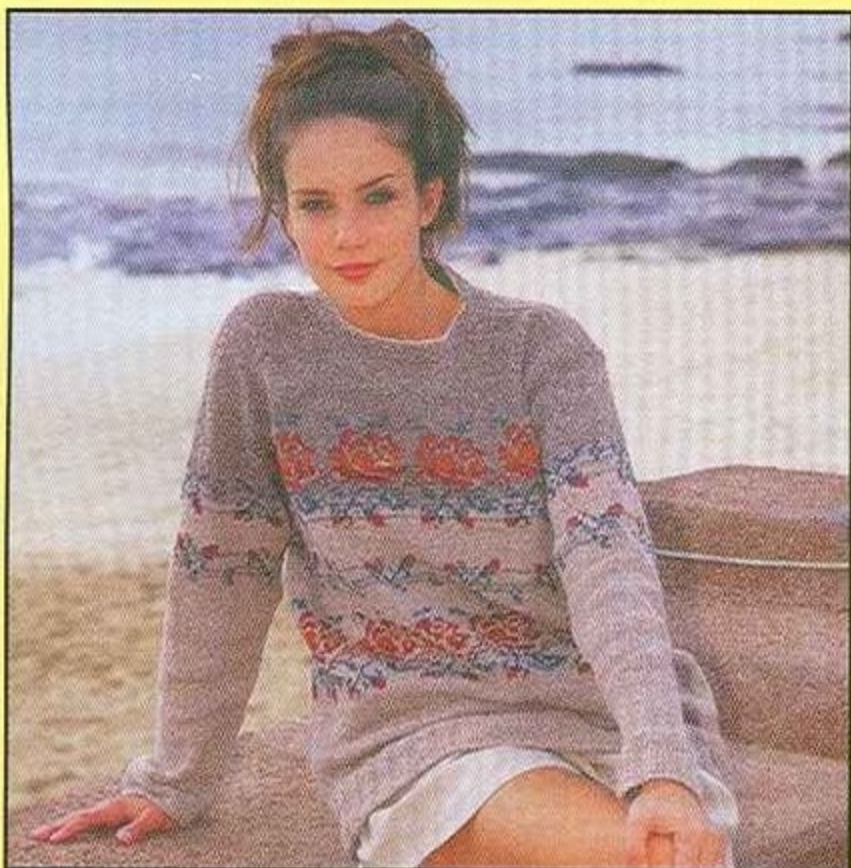
Rows 25-26: K, 2C, *2A, 2C; rep from * across to end of row.

Rows 27-30: K with B.

BODY: With first circular ndl and A, CO 82 (90, 102, 110, 122, 130, 142) sts. Do not join. Work Confetti Garter St Pat/Color Progression Rows 1-30, ending with a WSR. Using C only hereafter, work in garter st until total Body meas 12 (12, 12, 13, 13, 13, 13) in. from beg, ending with a WSR.

Divide for Fronts and Back: Shape

Continued on page 60.



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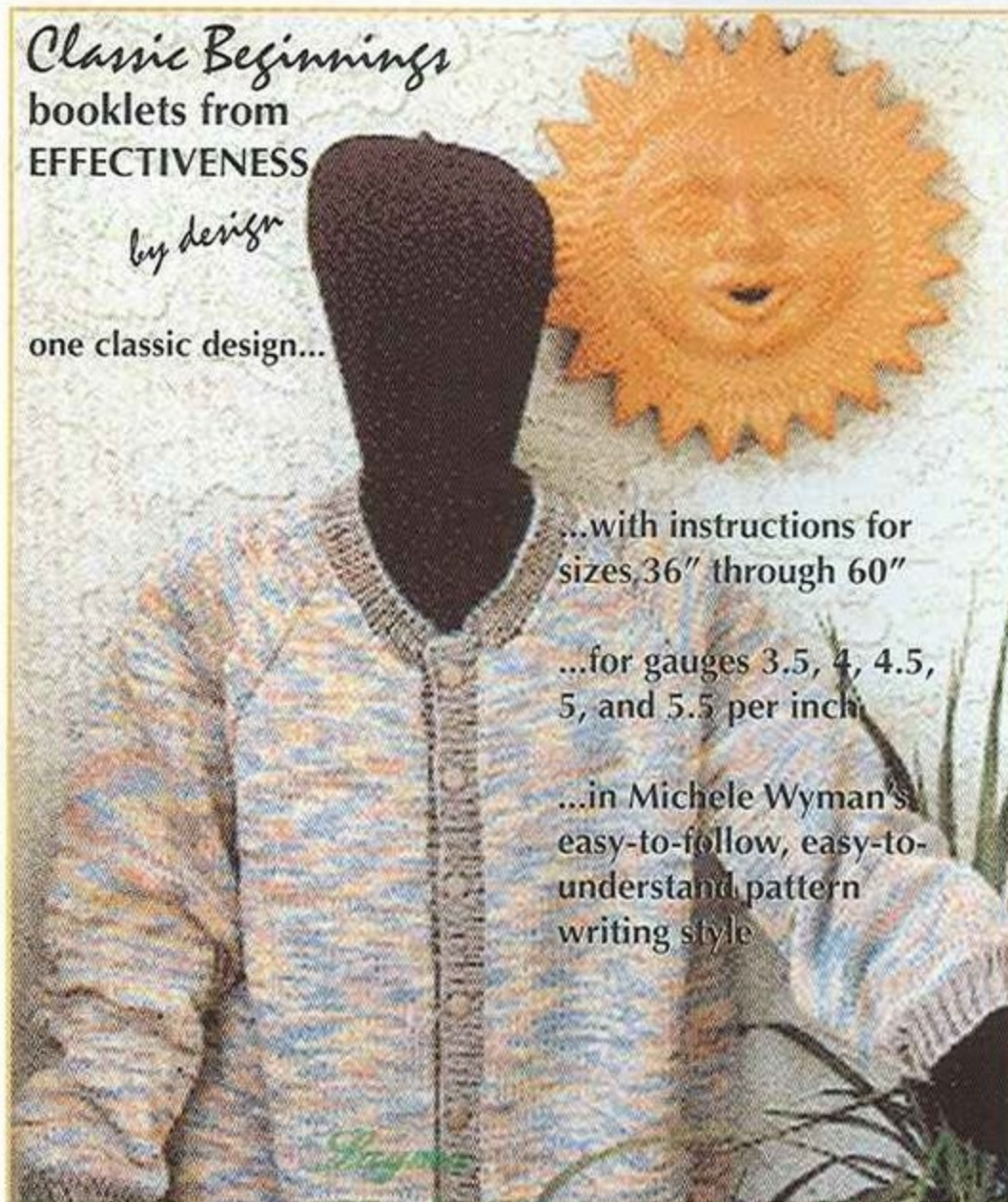
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16

Laurel Baby Set

Laurie Corbett's colorful baby set is worked in a double strand of Schaefer Yarn's *Laurel* for the blanket and a single strand for the sweater.



RATING

Intermediate

A: SWEATER

SIZE

To fit size 12 months.

KNITTED MEASUREMENTS

*Finished Chest: 22 in.

*Back Length: 11 in.

MATERIALS

*1, 400 yd skein of Schaefer Yarns Laurel

*One pair knitting needles each in sizes 5 and 7 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*4 buttons

GAUGE

20 sts and 30 rows = 4 in. with one strand of LAUREL and size 7 ndls in pat st.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

B: BLANKET

KNITTED MEASUREMENTS

*Blanket: 32 x 36 in.

MATERIALS

*3, 400 yd skeins of Schaefer Yarns Laurel

*One pair knitting needles in size 10½ U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

GAUGE

13 sts and 20 rows = 4 in. with two strands of Schaefer Yarns LAUREL held tog and size 10½ ndls in pat st. TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

A & B: SWEATER & BLANKET

PATTERN STITCH:

Mistake Rib (multiple of 4 sts + 3):

All rows: K 2, p 2 across row, ending with k 2, p 1.

A: SWEATER

BACK: Using one strand of LAUREL and size 5 ndls, CO 59 sts. Knit 10 rows. Change to size 7 ndls and work in Mistake Rib pat until piece meas 11 in. from beg. **Shape shoulders/neck:** BO 20 sts, sl next 19 sts on holder, join another strand of yarn

and BO rem 20 sts.

FRONT: Work same as Back until piece meas 9½ in. from beg. **Shape neck: Next row (RS):** Work 24 sts in pat and place on holder for left Front, sl next 11 sts on holder for center neck, join another strand of yarn and work rem 24 sts in pat for right Front. Working on right front only, BO 2 sts at neck edge once, then dec 1 st at neck edge EOR 2 times – 20 sts. Cont until piece meas 11 in. from beg. BO 20 sts. Rep neckline shaping on left shoulder until piece meas 11 in. Work buttonhole band as foll: K 2 rows. **Next row:** K 3, k2tog, yo, k 4, k2tog, yo, k 4, k2tog, yo, k 3. K 3 rows. BO 20 sts.

SLEEVES: With one strand of LAUREL and size 5 ndls, CO 30 sts. K 7 rows. K 1 row, inc 3 sts evenly spaced across row – 33 sts. Change to size 7 ndls and work in Mistake Rib pat, inc 1 st each side EOR 13 times – 59 sts. Work even until piece meas 8 in. BO.

FINISHING: Sew right shoulder seam.

Neckband: With RS facing, using size 5 ndls, PU and k 5 sts on buttonhole band, 10 sts on left neck edge, 11 sts from Front holder, 10 sts from right neck edge and 19 sts from Back holder – 55 sts. K 3 rows.

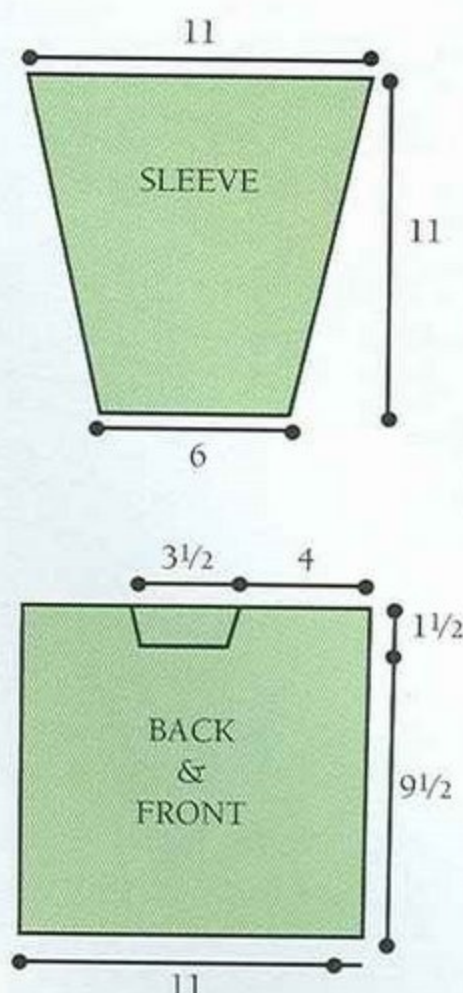
Buttonhole row: K 3, k2tog, yo, k across row. K 3 rows. BO. Set in Sleeves. Sew side and Sleeve seams. Sew buttons opp buttonholes.

B: BLANKET

Using two strands of LAUREL held tog and size 10½ ndls, CO 117 sts. K 10 rows. **Next row:** K 5, work in Mistake Rib pat to last 5 sts, k 5. Rep this row, keeping

first 5 and last 5 sts in garter st throughout, until Blanket meas 31 in. K 10 rows. BO. **KS**

Designed by Laurie Corbett



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17

Sassy Skein and a wonderful array of Cascade 220 Wool Yarn has produced this cheerful pullover.

Rainbow

RATING

Beginner

SIZES

To fit Child's sizes 2T (4T, 6, 8).
Directions are for smallest size with
larger sizes in parentheses. If only
one figure is given, it applies to all
sizes.

KNITTED MEASUREMENTS

*Finished Chest: 26½ (28, 29, 32) in.

*Back Length: 14½ (15½, 16, 17½)
in.

MATERIALS

*1, 100 gm skein each of Cascade
220 Wool Yarn in Blue (A), Orange
(B), Purple (C), Red (D), Yellow (E),
Lime (F) and Green (G)

*Circular knitting needles 16 in. and
24 (24, 24, 29) in. long in size 8 U.S.
OR SIZE REQUIRED TO OBTAIN GAUGE

*Stitch holders

GAUGE

18 sts and 24 rows = 4 in. with
Cascade 220 WOOL YARN in rib pat.
TO SAVE TIME, TAKE TIME TO CHECK
GAUGE.

PATTERN STITCHES

Striped Rib Pattern (worked in-the- rnd):

Rnd 1: *K 4, p 3; rep from * around.
Rep Rnd 1 for Striped Rib pat worked
in-the-rnd.

Striped Rib Pattern (worked back and forth on circular ndl):

Row 1 (RS): *K 4, p 3; rep from *
across.

Row 2: *K 3, P 4; rep from * across.
Rep Rows 1 & 2 for Striped Rib pat
worked back and forth on circular
ndl.

NOTE: The Body is knit in-the-rnd and
the Sleeves are worked back and
forth on a circular ndl.

BODY: With 24 (24, 24, 29) in. long
circular ndl and G, CO 119 (126, 133,
140) sts. Join, being careful not to
twist sts. Work around in ribbing as
follow: **Rnd 1:** *K 1, p 1; rep from *
around. **Rnd 2:** Knit around. Rep
Rnds 1 & 2 until ribbing meas 1½ (2,
2½, 2½) in. Fasten off G. Join A.

Striped Rib pat: Next rnd: *K 4, p 3;
rep from * around. Rep this rnd for
Striped Rib pat working 6 (6, 6, 7)
rnds each A, E, B, F, C, A and D.

Divide for front and back: With E,
work 60 (63, 67, 70) sts for front, then
work 59 (63, 66, 70) sts for back (for
sizes 2T and 6T only, inc 1 st) and
place back 60 (63, 67, 70) sts on a
holder. **Note:** Take care to divide sts
at a point where armholes will look
the same in rib pat, at both edges of
front and back, even though the
front and back edges will be at dif-
ferent places in the rib pat. **Front:**
Working back and forth on circular
ndl on front sts only, cont in Striped
Rib pat as follow: 6 (6, 6, 7) rows each of
colors E, G, F and only 3 rows with B.

Shape neck: Next row: With B, work
across 19 (20, 21, 22) sts for first shoul-
der, sl center 22 (23, 25, 26) sts on a
holder for neck, join second ball of
yarn and work across second shoul-
der. Cont working both sides at the
same time with separate balls of
yarn in Striped Rib pat as follow: With C,
dec 1 st at each neck edge EOR 5
times. With D, BO shoulder sts. **Back:**
PU sts from back holder and work
same as front omitting the front neck
shaping. When piece meas 14½
(15½, 16, 17½) in., BO 14 (15, 16, 17)

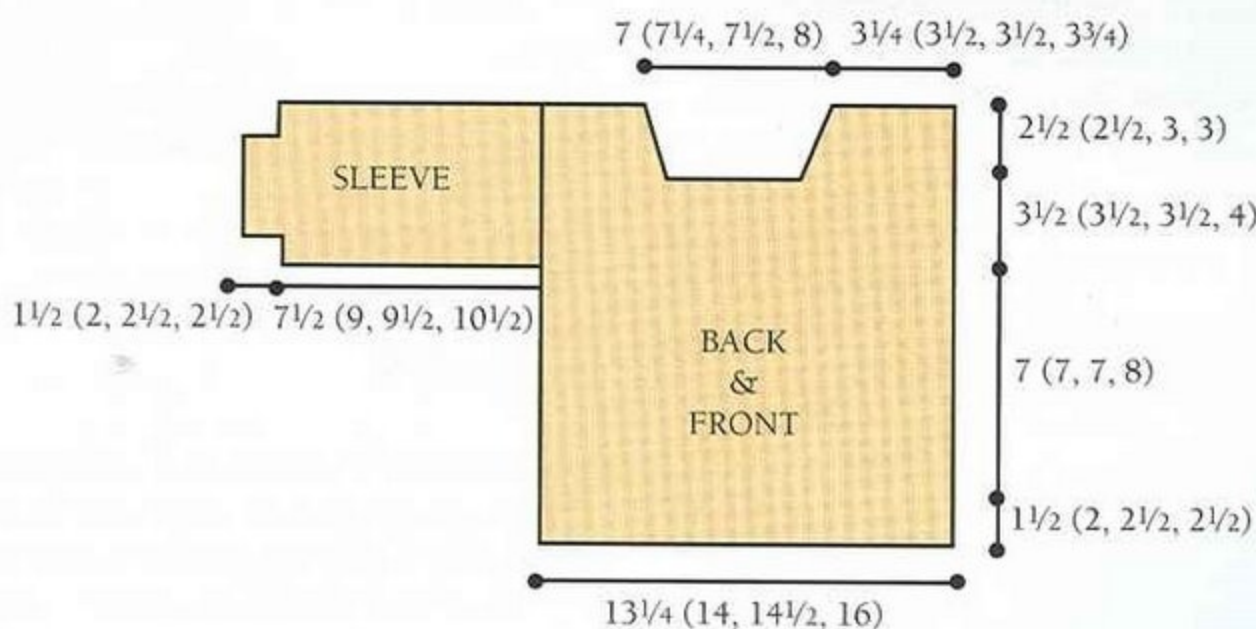
sts for shoulder, sl center 32 (33, 35,
36) sts on holder for neck, BO rem
shoulder sts. Join shoulder seams.

SLEEVES: Note: Sleeves are worked
from the top down back and forth
on a circular ndl. With RS facing and
E, PU 49 (56, 56, 63) sts, dividing sts
evenly around armhole. Do not join.
Work back and forth in Striped Rib
pat with 6 (6, 6, 7) rows each of col-
ors E, D, A, C, F, B, E, A, G, F and B; AT
THE SAME TIME, when Sleeve meas
7½ (9, 9½, 10½) in. or desired length
from beg, end with a WSR and dec
15 (18, 18, 20) sts evenly spaced
across last row. With C, work in k 1, p
1 rib for 1½ (2, 2½, 2½) in. BO in rib.

FINISHING: Sew Sleeve Seams.

Neckband: With RS facing, using 16
in. circular ndl and A, PU 74 (76, 76,
80) sts around neck edge, including
sts on holders. Work around in k 1, p 1
ribbing for 5 rnds, then work around
in stock st (= k each rnd) for 5 (5, 6, 6)
rnds. BO loosely. Let neck edge roll
out. Block garment carefully. **KS**

Designed by Mary Bonnette and Jo
Lynne Murchland



This is the day the
playground came to me.
And my sister followed
all my rules.
And my mom just never
stopped smiling.

This is the day we all got to
forget I was sick.

Lay
Knit

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From Jewelry to Knits

• by Susan Lazear •



Have you ever wanted to buy something, but struggled with justifying the expense? Read on to learn how one can creatively deal with these inconveniences.

Recently, I was teaching at a function in Birmingham, Alabama. During my free time, I visited the Art Museum to view a collection of Crazy Quilts. While waiting for the galleries to open, I meandered through the gift shop, casually looking at all the wonderful items I'd love to own. My wanderings stopped short at a necklace at the jewelry counter. It was beautiful, composed of metal, colored stones, beads and lots of intricate detailing. In short, it spoke to me. The artist was from Israel, and her style was very unique. Tempted, I asked the salesperson if I could see the necklace more closely. I held it up to my neck in front of a mirror, and of course, I knew I wanted it. Then, I turned the piece over to look at the price tag. Gulp. It was a little more than I am accustomed to spending, particularly on an impulse. I did my usual thinking, shifted my weight from one foot to the other (call this the indecision dance), and attempted to find a reason I could

use to justify the expense. Initially, I could find no great reason to allow myself the luxury of a guiltless purchase. However, I danced some more, and pushed that creative edge, and finally, by staring at the piece long enough, I realized that the design of the necklace itself suggested several sweater ideas. Aha...I had it. This necklace could be justified, because I could easily extract design elements from it. The purchase was made.

The Design Process

So now, with necklace in hand, I had to get to work. I decided the best approach would be to mix the colors I wanted to use, pulling these from the metals, stones and beads within the necklace. Then, I would study the shape, layout and images on the necklace to pull out design motifs. Note how there are various sections in the piece. Each, on its own, suggests design ideas. Also note the set of two clear and black beads between each main motif. These suggest a fringe that would be applied to the hem, neckband or cuff of a finished sweater. Learn to look and pull ideas from what you see.

Prepping the Colors

Utilizing Stitch Painter software as my tool, I began by pulling the colors I wanted to use from the various stones, beads and metals. I opened the software and decided to clear the *Working Palette*. This can be a

achieved in one of several ways.

1. You can click on the white at the top of the palette and then, holding the Shift key, click on all the colors in the palette, including another

white at the end of the palette. Then, with all colors outlined and selected, you choose the *Blend Range* option from the **Palette** menu. (This works on newer versions of the software.) (Illustration 1)

2. You can press and hold the Option key on the Mac, or the Ctrl key on Windows, and then drag a white space over a colored space. This copies the white space over the previous colored space. Repeat to clear the spaces you want in your palette.

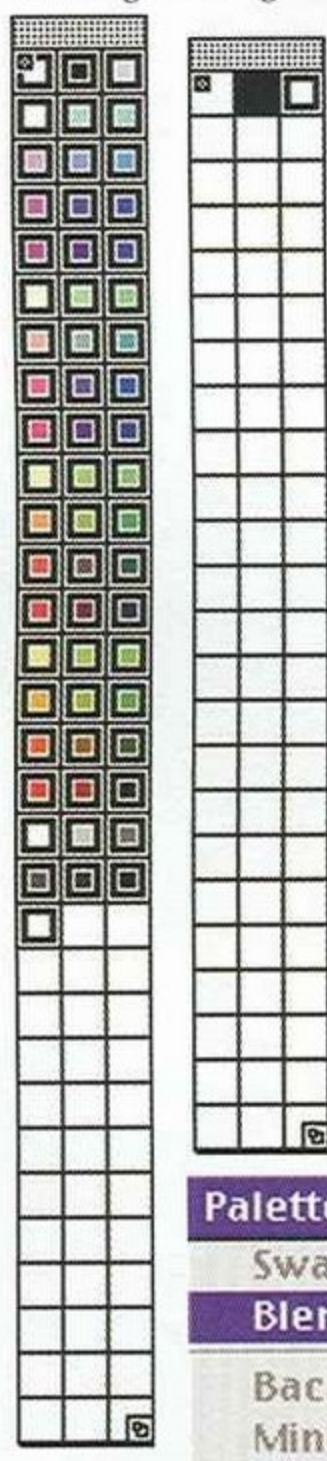
3. If you have the Full Color Import module installed, and you have a white screen (with no colored stitches), you can choose *Clean Up Palette* from the **Plug-Ins** menu. This clears the palette to hold only the colors used on the grid, and since no colors are used, you will get an empty palette. This is by far the fastest method. (Illustration 2)

Once I had opened up enough spaces for my new colors, I needed to open the *Color Mixing Palette*. This is achieved by clicking on the **Window** menu palette and choosing the Colors command (Windows), or by dragging the Colors Palette

off the **Colors** menu (Mac). Both the *Working Palette* and the *Color Mixing Palette* are now on screen. (Illustration 3)

Examine the jewelry and determine which colors you want to use in your designing. Click on a blank space in the *Working Palette* and then click on a color you want from the Color

Illustration 1a, 1b, 1c:
Blending the Range



Palette

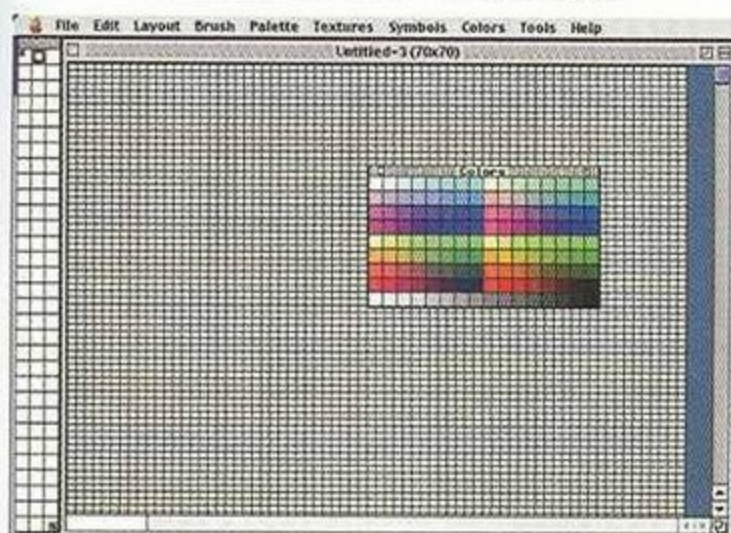
Swap Colors
Blend Range

Background %D
Minor Grid
Major Grid
Transparent %E
No Grid

Illustration 2: Plug-Ins
Menu, Clear Palette

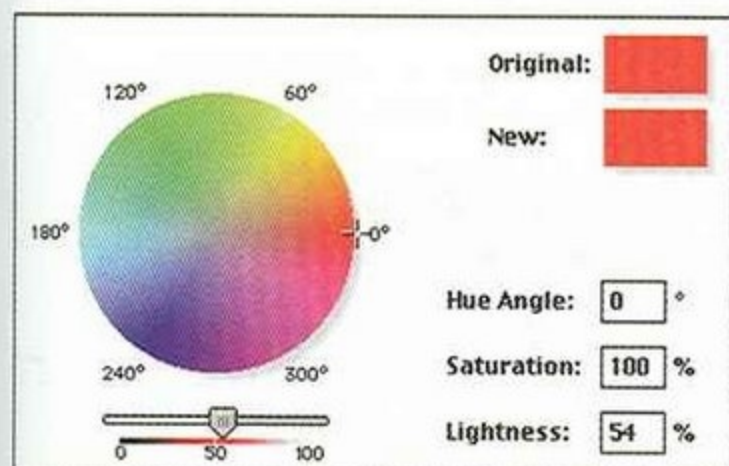
Plug-Ins	
Shift Grid	
Bead Grid:	
<input checked="" type="checkbox"/>	Normal
<input type="checkbox"/>	Comanche
<input type="checkbox"/>	Peyote
Counting:	
<input type="checkbox"/>	Reverse at End of Row
<input type="checkbox"/>	Generate Text Summary
Full-Color Importing:	
<input checked="" type="checkbox"/>	Clean Up Palette
<input type="checkbox"/>	Generate Key
<input type="checkbox"/>	Force Black-and-White
Color Sets:	
<input checked="" type="checkbox"/>	User
<input type="checkbox"/>	DMC Extension
<input type="checkbox"/>	Delica

Illustration 3: Both Palettes Open



Mixing Palette. It will move into the Working Palette. Continue this process until you have achieved the palette of colors you want. If necessary, open the Custom Mixing portion of the Color Mixing Palette by double-clicking on the Title Bar (Windows) or clicking on the Zoom

Illustration 4: Custom Mixing



Box (Mac). (Illustration 4) Using my necklace, you can see that I translated the silver, bronze and copper colors to shades of gray and brown. I then chose colors to match the jewels and beads in the necklace. Illustration 5 shows you the complete palette.

Illustration 5: Final Palette



Translating Images to a Grid

When you study the necklace for the purpose of translating it to stitches, you can do so in several ways. First, you can pull an element from the necklace, study its detail and then

try to reproduce it on the grid. Don't get too uptight about this or you will drive yourself crazy. Your goal is to get the "general" idea. Illustrations 6 and 7 show you examples of how certain elements are taken from

parts of the necklace. Notice that they are not "exact." Only the general concept is there. In Illustration 6, you can get the sense of a striped ribbing, moving into a motif pattern. In Illustration 7, you can get the sense of either a border design, extending on the outer edges of a sweater, or possibly a design to be repeated across the sweater. Horizontal stripes are definitely a part of this design.

A second approach is to look with a broader view. Look at a portion of the necklace and translate it to an entire sweater.

Illustration 8 shows you an example of how one section of the necklace translated to a complete sweater. The ribbing is striped black and gray, and outlined with a pink/purple yarn.

This could be done in reserve stitch to add some texture. The body of the sweater is a light teal, and the sleeves are purple. The red dot near the top of the sweater represents an accent neckband.

As you can see, sweater designs can come from anywhere, and your shopping purchases can be justified if you learn to extract design motifs and sweater concepts from them. Just think...when people stop to ask you how you found a necklace to match your sweater, you can sweetly smile and inform them that "Actually, I made the sweater to match my necklace!" Won't they be surprised. **KS**

Illustration 6: Motif 1

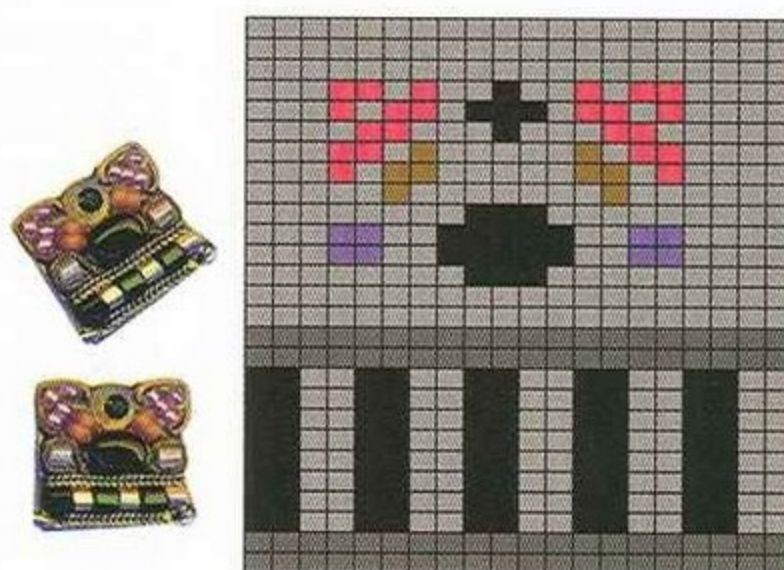


Illustration 7: Motif 2

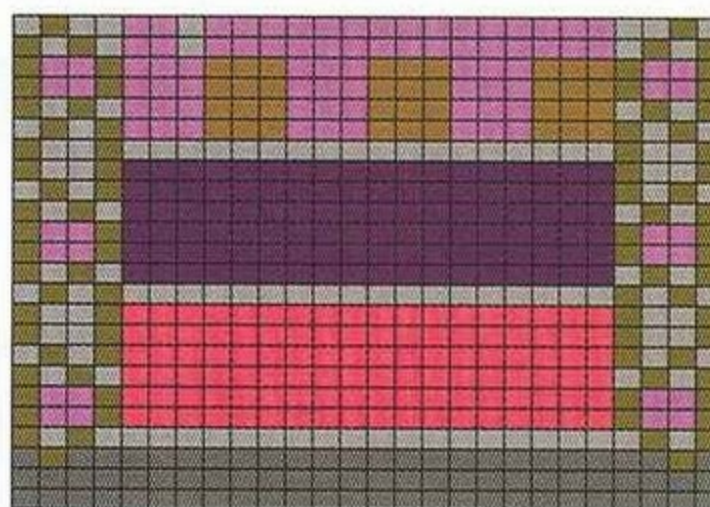
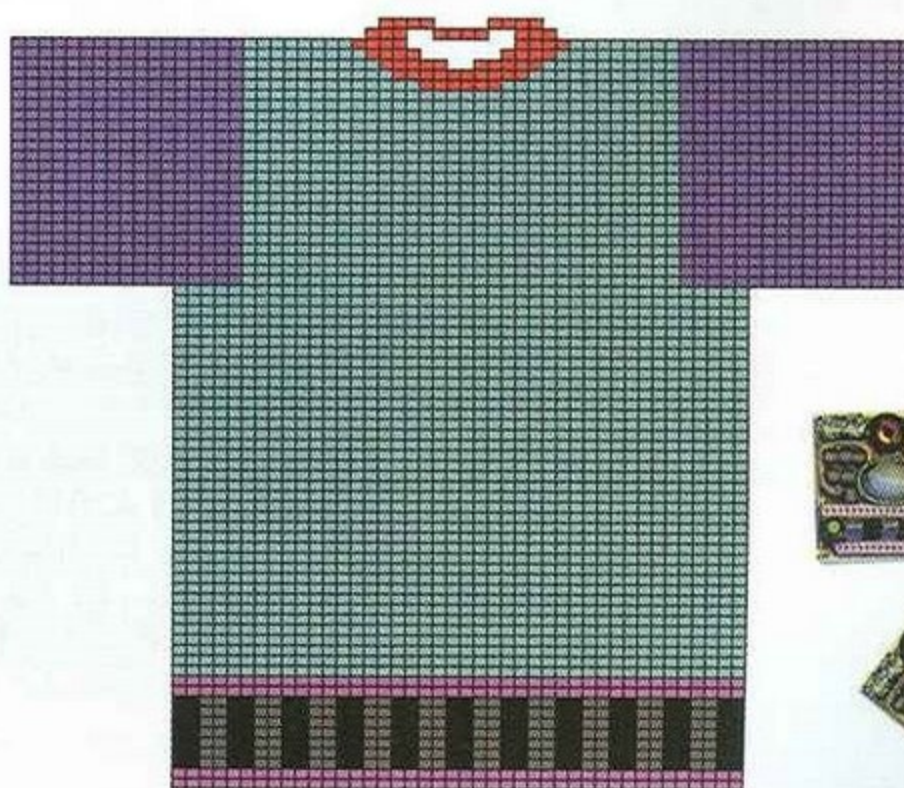


Illustration 8: Sweater Concept



Layma
Knit'n Style 116 2004-12

3 Triangular Shawl

Continued from page 15.

Please refer to the hand-knitting instructions for this garment for complete information on size, measurements and materials.

ADDITIONAL MATERIALS: 2-eyelet transfer tool. Waste yarn.

MACHINE: Medium- or large-gauge single bed punchcard or electronic machine.

NOTES: 1. The stitch pattern is a variation from that shown in the photo. On this Shawl it is a 1x1 tuck stitch pattern. 2. The fringe, added afterward on 2 sides, is optional.

TUCK PATTERN: Prepare pat according to grid. The pat rep is 2 sts and 2 rows and repeats across all working ndls. Set pat to rotate every row of knitting. Set cams on carr for tuck in both directions. Set holding cam levers for knit. When increasing sts, bring ndls holding doubled sts, plus empty adjacent ndl, all the way forward to insure they knit on next row.

SHAWL: First half, increasing: In center of the bed CO 2 sts, knit 1 row.

Beg pat: *At carr side only, bring one new ndl all the way forward, knit 1 row*. Rep from * to * for other side, and cont every row until desired width is reached (120 sts in model Shawl). There will be short loops along edge, used to attach fringe.

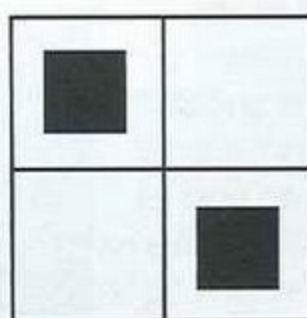
Second half, decreasing: *Cont pat and at carr side only, move 2 end sts 2 ndls inward (use a 2-eyelet transfer tool). Put outermost empty ndl to NWP. Bring rem empty ndl plus 2 ndls with doubled sts all the way forward, knit 1 row*. Rep from * to * for other side, and cont every row until 2 sts rem, BO. There will be short loops along edge, used to attach fringe.

FRINGE: Set cams for knit throughout (no pat). With WY, CO 5 ndls (more ndls if you want a wider fringe). With MY, knit 1 row from L-R. Hold Shawl

with WS facing and beg at one corner. *Hang one edge loop from Shawl onto leftmost fringe ndl, knit 2 rows*. Rep from * to *, hanging each loop in turn along edge, on 2 edges as in model Shawl, or all the way around as you prefer. At end, knit 1 row so yarn end is at Shawl side, then cut yarn. Do not BO. Remove from machine and unravel 4 sts at outside edge of fringe, but not inside fringe st that is attached to loops of Shawl edge. Use yarn end to secure this st. Finish off all yarn ends and block Shawl according to instructions on ball band. **KS**

Designed by Lisa Triebwasser

TUCK PATTERN



5 Viking Dreams

Continued from page 19.

Please refer to the hand-knitting instructions for this garment for complete information on sizes, measurements and materials.

ADDITIONAL MATERIALS: Two 2-eyelet transfer tools. Latch tool. Waste yarn.

GAUGE: 18 sts and 25 rows = 4 in. with Knit One, Crochet Too™ MERINGUE in Pat 1.

MACHINE: Medium- or large-gauge machine with ribber. **Note:** Your machine must have at least 116 (126, 146, 166, 176, 196, 216) needles on both main bed and ribber.

NOTES: 1. The sweater is knit in reverse stockinette stitch throughout, on the main bed with purl side as right side. 2. **Cable Panels:** The 4 panels with cable pattern are made first, also in reverse stockinette stitch on main bed, with knit sts and cable crosses made on ribber; beds set to Full Pitch. You will need two 2-eyelet transfer tools for crosses. The SS for

main fabric on main bed should match gauge. Make SS on ribber slightly larger (large enough that yarn will stretch during cable crosses). On each row where there is a cross, first transfer stitches as needed between beds to match chart, putting all empty needles out of work, then cross each group of 4 stitches on ribber. Knit the row, then transfer stitches again as needed to match knit and purl stitches on next charted row. 3. The lower borders are in garter stitch. The easiest way to make them is to knit them by hand. You can also do this on the machine by reforming each stitch by hand every 2 rows. To do this, first knit 2 rows, then to make a garter stitch, remove stitch from needle, let it unravel one row only, and with a latch tool reform stitch as a knit stitch (as viewed on the machine) and hang it back onto needle. You must reform each garter stitch across width, one at a time.

CABLE PANELS (make 2 Body panels and 2 Sleeve panels): Body:

With WY, CO across 116 (126, 146, 166, 176, 196, 216) ndls on MB, and knit several rows. With MY, knit 1 row, then transfer knit sts to ribber, corresponding to Row 1 on Chart as foll: Skip 4 (9, 7, 5, 10, 8, 6) sts each selvedge (these sts knit plain on MB and are not part of panel); next 6 sts each side are left and right edge sts on Chart, and rem sts bet are 12-st rep, repeated 8 (8, 10, 12, 12, 14, 16) times. After transfers, be sure all empty ndls are out of work. Foll Chart for each row and knit one rep in height of 32 rows (refer to Note 2 above). At end, transfer all sts to MB, knit 1 row, then several rows with WY and remove.

SLEEVES: With WY, CO across 58 (58, 66, 66, 74, 74, 74) ndls on MB and knit several rows. With MY, knit 1 row, then transfer knit sts to ribber, corresponding to Row 1 on Chart as foll: Skip 5 (5, 3, 3, 1, 1, 1) sts each selvedge (these sts knit plain on MB and are not part of the panel); next 6 sts each side are left and right edge sts on Chart, and rem sts in bet are 12-st rep, repeated 3 (3, 4, 4, 5, 5, 5) times. After transfers, be sure all empty ndls are out of work. Foll Chart for each row and knit one rep in

• machine instructions •

height of 32 rows. At the same time beg shaping at each side as foll: Inc 1 st each side every 9 (7, 6, 5, 5, 5, 5) rows (this will add 3 [4, 5, 6, 6, 6, 6] more sts to plain part at each selvedge). At end of 32 row panel, transfer all sts to MB, knit 1 row, then several rows with WY and remove.

BOTTOM EDGES: Note: This part is added to beg edge of each cable panel. **Body:** With RS (purl side) facing, on MB hang the first row of the panel onto 80 (90, 102, 114, 124, 136, 148) ndls, doubling up 2 purl sts each side of the 4 knit sts of each rep. Remove WY. With MY, knit 3 rows, then 6 rows in garter st to make 3 garter ridges (refer to Note 3 above). BO all sts. **Sleeve:** With RS (purl side) facing, on MB hang first row of panel onto 42 (42, 46, 46, 50, 50, 50) ndls, doubling up 2 purl sts each side of 4 knit sts of each rep. Remove WY.

With MY, knit 3 rows, then 6 rows in garter st to make 3 garter ridges (refer to Note 3 above). BO all sts.

BACK: With RS (purl side) facing, on MB hang last row of cable panel onto 80 (90, 102, 114, 124, 136, 148) ndls, doubling up 2 purl sts each side of 4 knit sts of each rep. Remove WY. **RC000.** With MY, knit straight to **RC 40 (40, 40, 40, 38, 38, 38)** for shorter garment, or **RC 66 (66, 66, 66, 62, 62, 62)** for longer garment. **Shape armholes:** **RC000.** BO 4 (4, 5, 5, 6, 6, 6) sts at beg of next 2 rows, 2 sts at beg of next 2 (4, 6, 8, 10, 12, 14) rows, 1 st at beg of next 4 (6, 8, 10, 10, 14, 18) rows — 64 (68, 72, 78, 82, 86, 90) sts rem. Cont straight to **RC 44 (44, 44, 44, 46, 46, 46).** **Shape neck:** Put center 22 (24, 24, 28, 28, 32, 32) sts on holder or WY and knit each shoulder separately. Knit 2 rows, then dec 1 st at the neck side EOR twice. Knit

straight on 19 (20, 22, 23, 25, 25, 27) sts to **RC 50 (50, 50, 50, 54, 54, 54).** BO all sts.

FRONT: Knit same as Back to **RC 28** (shorter garment) or **RC 32** (longer garment) above the armhole. **Shape neck:** Put center 16 (18, 18, 20, 20, 22, 22) sts on holder or WY and knit each shoulder separately. Knit 2 rows, then on EOR dec 2 sts at neck side twice, then 1 st 1 (1, 1, 2, 2, 3, 3) times. Knit straight on 19 (20, 22, 23, 25, 25, 27) sts to **RC 50 (50, 50, 50, 54, 54, 54).** BO all sts.

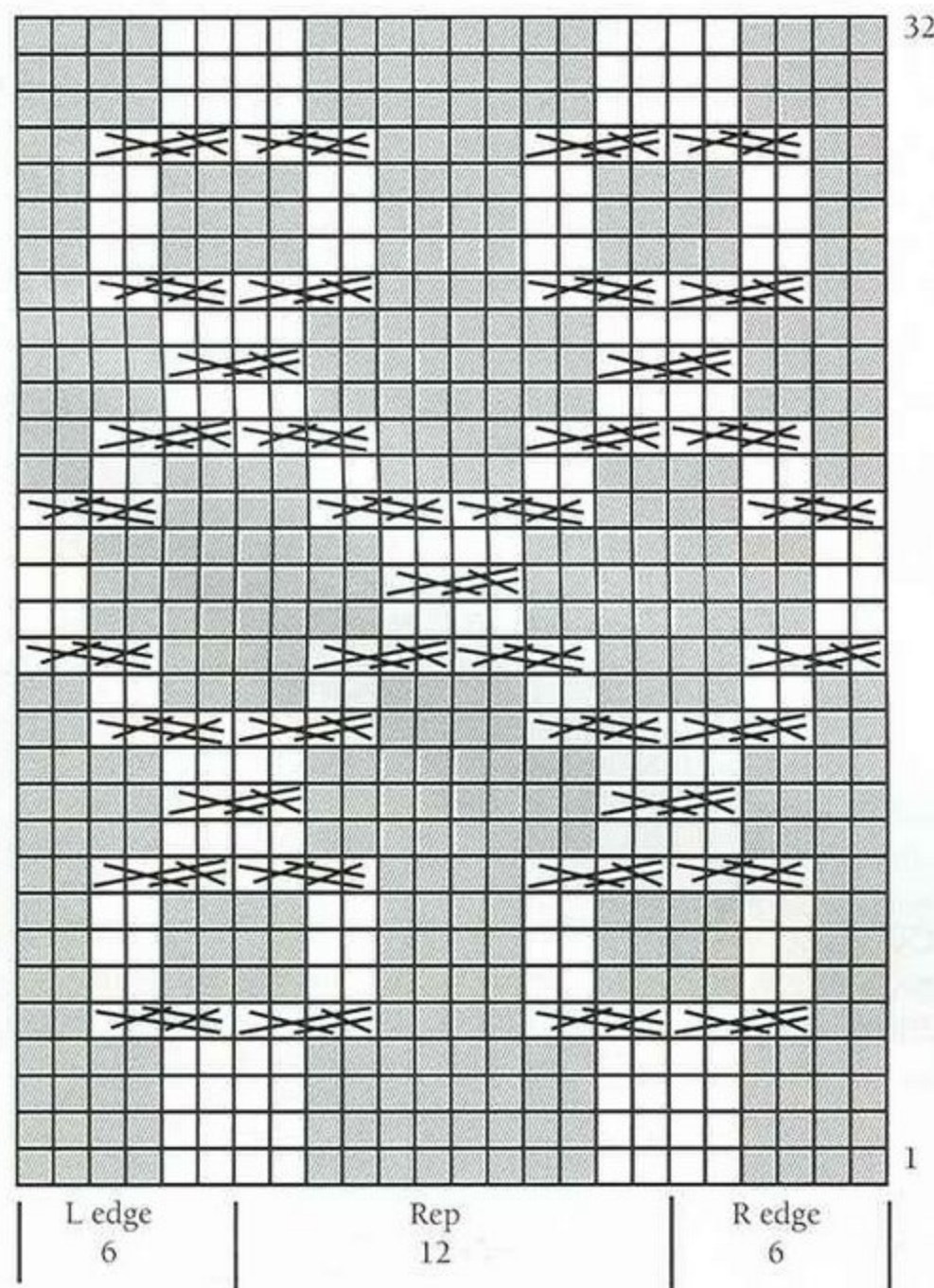
SLEEVES: With RS (purl side) facing, on MB hang last row of cable panel onto 48 (50, 56, 58, 62, 62, 62) ndls, doubling up 2

purl sts each side of 4 knit sts of each rep. Remove WY. **RC000.** Knit plain, and cont with Sleeve shaping, inc 1 st each side every 9 (7, 6, 5, 5, 5, 5) rows for a total of 8 (14, 12, 15, 18, 7, 7) times, then every 8 (8, 7, 6, 0, 4, 4) rows 5 (1, 4, 3, 0, 13, 13) times — 68 (72, 78, 82, 86, 90, 90) sts. Cont straight to **RC 66 (60, 54, 46, 44, 40, 40).** **Shape cap:** BO 5 sts at beg of next 2 rows, then dec 1 st each side EOR 5 (6, 7, 8, 9, 10, 10) times, then 1 st each side every row 18 (19, 21, 22, 23, 24, 24) times. BO rem 12 sts.

FINISHING: Join one shoulder.

Neckband: From around the neck, PU and hang approx 86 (90, 90, 96, 96, 102, 102) sts. Knit 6 row in garter st, dec 4 sts evenly along width on EOR, twice. BO all sts. Sew shoulder/neckband seam. Set in Sleeves. Sew Sleeve and side seams. **KS**

Designed by Suzanne Sullivan



Key to Symbols:

Each grid row shows sts after one row is knitted and transfers completed.

- ☐ = purl sts on MB
- ☐ = plain sts and cable crosses on ribber

Remove 2 sts onto their respective transfer tools, then:

- X— = Put R sts onto L ndls, then L sts onto R ndls
- Y— = Put L sts onto R ndls, then R sts onto L ndls



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Ken & His Dog

18

&

19

Barbie & Her Dog

Nicky Epstein's latest book, *Knits for Barbie® doll*, offers this adorable winter set for Barbie and Ken and their dogs.

18 Barbie & Her Dog

RATING

Intermediate

A: BARBIE'S SWEATER

SIZE

To fit 11½ in. fashion doll

MATERIALS

*1, 8 yd skein each of Paternayan Persian by JCA in Green #640 (A), Cream #263 (B) and Red #968 (C)

*One pair knitting needles in size 3 U.S. OR SIZE NEEDED TO OBTAIN GAUGE

*Tapestry needle

GAUGE

6 sts and 9 rows = 1 in. with 2 plys of Paternayan-PERSIAN by JCA held tog in stock st.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTES

Use 2 plys of yarn held tog throughout.

Diamonds are embroidered for argyle pat.

PATTERN STITCH

Stripe Pattern:

*4 rows A, 4 rows B; rep from * for Stripe Pat.

BACK: With 2 plys of C, CO 20 sts. Work in k 1, p 1 rib for 2 rows. Work in stock st and Stripe Pat until piece meas 4 in. from beg. BO.

FRONT: Work as for Back until piece meas 3½ in. from beg, ending with a WSR. **Shape neck: Next row (RS):** K 7, join another 2 plys of yarn and BO center 6 sts, work to end. Working both sides at the same time with separate strands of yarn, dec 1 st at each neck edge EOR twice – 5 sts rem each side. Work even until piece meas same length as Back.

BO rem 5 sts each side.

SLEEVES: With 2 plys of C, CO 10 sts. Work in k 1, p 1 rib for 2 rows. Change to 2 plys of A and work in stock st, inc 1 st at each side on next row, then every 4th row 3 times – 18 sts. Work even until piece meas 3 in. from beg. BO.

FINISHING: With 2 plys of C, embroider diamonds on Front, foll photo. Sew shoulder seams. **Neckband:** With 2 plys of C, CO 28 sts. Work in k 1, p 1 rib for 4 rows. BO in rib. Sew neckband along neck edge, centering back seam at center Back neck edge. Place marker 1½ in. down from shoulders on Front and Back. Sew Sleeves bet markers. Sew side and Sleeve seams.

B: DOG SWEATER

MATERIALS

*1, 8 yd skein each of Paternayan

Persian by JCA in Green #640 (A), #263 Cream (B) and Red #968 (C)
 *One pair knitting needles in size 3 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE
 *Tapestry needle

GAUGE

6 sts and 9 rows = 1 in. with 2 plys of Paternayan PERSIAN by JCA held tog in stock st.
 TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTES: See Barbie's Notes.

SWEATER: With 2 plys of C, beg at neck, CO 22 sts. Work in k 1, p 1 rib for 2 rows. P 1 row. **Next row (RS):** K 1, ssk, k to last 3 sts, k2tog, k 1 — 20 sts. P 1 row. Rep last 2 rows once more. Beg Stripe Pat as for Barbie's Sweater and cont to rep last 2 rows 5 times more — 8 sts. **Next row:** K2tog, BO to last 2 sts, k2tog and BO.

FINISHING: With 2 plys of C, embroider diamonds as for Front of Barbie's sweater. Sew rib tog for back seam.

STRAP: With 2 plys of A, PU 5 sts on right side, 1 1/4 in. from CO edge and work in k 1, p 1 rib for 2 1/2 in. BO. Sew Strap to opp side. **KS**

Designed by Nicky Epstein

19 Ken & His Dog

RATING

Intermediate

A: KEN'S SWEATER

SIZE

To fit 12 in. fashion doll

MATERIALS

*2, 8 yd skeins of Paternayan Persian by JCA in Cranberry #940 (A)
 *1, 8 yd skein in Cream #263 (B)
 *One pair knitting needles in size 3 U.S. OR SIZE NEEDED TO OBTAIN GAUGE
 *Tapestry needle
 *1 small snap

GAUGE

6 sts and 9 rows = 1 in. with 2 plys of

Paternayan PERSIAN by JCA held tog in stock st.
 TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTES

Use 2 plys of yarn held tog throughout.
 X's and O's are worked in duplicate st foll chart.

PATTERN STITCH

Stripe Pattern:

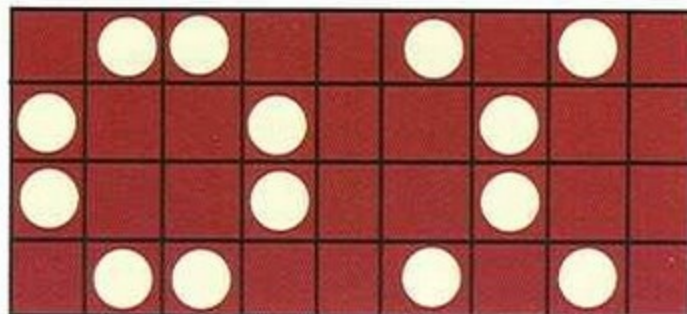
*2 rows B, 6 rows A; rep from * for Stripe Pat.

BACK: With 2 plys of A, CO 25 sts. Work in k 1, p 1 rib for 2 rows. Work 4 rows in stock st. Then work in stock st and Stripe Pat until piece meas approx 2 3/4 in. from beg, ending with 2 rows B. **Shape armholes:** With A, BO 3 sts at beg of next 2 rows — 19 sts. Work even for 3/4 in. **Shape neck:** **Next row (RS):** K 9, join another 2 plys of A and BO 1 st, work to end. Cont in stock st with A only until piece meas 4 3/4 in. from beg. BO.

FRONT: Work as for Back (omitting neck shaping) until piece meas 4 in. from beg, ending with a WSR. **Shape neck:** **Next row (RS):** K 7, join another 2 plys of A and BO center 5 sts, work to end. Working both sides at the same time with separate strands of yarn, dec 1 st at each neck edge on next RSR — 6 sts rem each side. Work even with A only until piece meas same length as Back. BO rem 6 sts each side.

SLEEVES: With 2 plys of A, CO 14 sts. Work in stock st and Stripe Pat, inc 1 st at each side every 4th row 3 times — 20 sts. Work even until piece meas 3 1/2 in. from beg. BO.

FINISHING: With 2 plys of B, foll chart and duplicate st X's and O's on Front and Sleeves (see photo). Weave A through center of B stripe on Back. Sew shoulder seams. **Neckband:** With RS facing and 2 plys of A, PU and k 25 sts around neck edge. Work



in k 1, p 1 rib for 2 rows. BO in rib. Set in Sleeves. Sew side and Sleeve seams. Sew snap to Back neck.

B: DOG SWEATER

MATERIALS

*1, 8 yd skein each of Paternayan Persian by JCA in Cranberry #940 (A) and Cream #263 (B)
 *One pair knitting needles in size 3 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE
 *Tapestry needle

GAUGE

6 sts and 9 rows = 1 in. with 2 plys of Paternayan PERSIAN by JCA held tog in stock st.
 TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTES: See Ken's Notes.

SWEATER: With 2 plys of C, beg at neck, CO 26 sts. Work in k 1, p 1 rib for 2 rows. P 1 row. **Next row (RS):** K 1, ssk, k to last 3 sts, k2tog, k 1 — 24 sts. P 1 row. Rep last 2 rows with C only until piece meas 1 1/2 in. from beg. Cont to rep last 2 rows; AT THE SAME TIME, work Stripe Pat as for Ken's Sweater, then cont with A only until 8 sts rem. **Next row:** K2tog, BO to last 2 sts, k2tog and BO.

FINISHING: With 2 plys of B, foll chart and duplicate st X's and O's on Dog Sweater. Sew rib tog for Back seam.

STRAP: With 2 plys of A, PU 5 sts on right side, 1 1/4 in. from CO edge and work in k 1, p 1 rib for 2 1/2 in. BO. Sew Strap to opp side. **KS**

Designed by Nicky Epstein



Photo 5



include hand knit sweaters and luxurious afghans, hand loomed in the shop from her handpainted mohair boucle (Photo 5).

JJ's is a fiber extravaganza, and well worth the visit. Jan carries a wide assortment of yarns, patterns and kits from other companies as well, including Naturally, also Touch and Pisa, hand dyes by Marnie Kelly, whose studio is on the South Island. She carries dip dyes by Te Awa and Manakua, 8 ply yarns machine dyed to look handpainted. In addition, I could not resist and bought a handpainted and hand felted hat with a knit brim.

Little Wool Company

My last find before crossing to the South Island was The Little Wool Company, in a rural area north of Fielding. Rumor had it that an eccentric couple operated one of the last small mills in New Zealand at their sheep farm. The mechanical engineer husband created the specialized equipment and the wife designed yarns, many of which she handpainted.

After frequent wrong turns, I pulled up at a well-kept Victorian farmhouse that showed no signs of life. I was about to leave when I spied an unlocked gate, which led me to a brick courtyard ringed with flowers. Then I saw The Little Wool Company sign, tiny, next to the door of a huge building humming with machinery, locked. Through the glass I could see a showroom bursting with yarns on cones, neatly hung sweater hanks, stacks of sweaters and knitting kits. I rapped on the glass until someone came to the door. This is how I met Anna Gratton, her husband, Collin, and their friend and spinmeister, Peter.

Anna and Collin have spent the past 25 years building The Little Wool Company at their 100 acre sheep farm, Pukera, and now sell yarns and finished goods under three different labels: Filaro for fancy yarn, Anna Gratton Ltd. for finished goods and The Little Wool Company for knitting kits and more basic yarns. Anna's hand dyes are distributed throughout New Zealand, Australia and Asia. Although she strives to sell wholesale, she can be persuaded to open the showroom to visitors (Photo 6).

Photo 6



paints multi-colored roving and top, yarns for weaving and machine knitting, and merino sock in wild tie-dye colors. Finished goods

We toured the mill with Anna, watching as Peter combined naturally gray alpaca with shiny lurex to produce a luxury novelty blend. Anna enjoys milling slubs, boucles and brushed mohair, and combining

them with fancy binders for a designer look. As her mill is small, she draws from the 500 Corriedale sheep known as the Pukera Flock in the pastures beyond for much of her wool. "I enjoy designing yarns and doing small lots," she says. "I come up with ideas and Peter and I make it work." For therapy, Anna gardens profusely, using a mulch she developed from newspapers and wool waste.

One yarn I had never seen before was a wonderful laceweight two-ply handpainted merino sold on cones for knitting or weaving. Anna dyes 1000 grams together and divides them onto 4 cones for ease of use. Each 250 gram cone will make a large shawl or several scarves and can be easily combined as a carry-along with other yarn (Photo 7).

Another painted yarn that intrigued me was Anna's new space-dyed sweater ball composed of 50% wool and 50% nylon boucle with a touch of lurex for shine. Each sweater ball is its own dye lot and is plied with either bronze, gold or silver lurex. When asked about her unique color choices, Anna says, "I have ten colors that I use all the time, but I never measure. If I do, it's no fun for me!"

I fell in love with a yarn called Illusion, a hand dyed baby loop mohair combined with nylon and fancy rayon binders in 7 colorways. "We can make that all day long!" exclaims Anna, referring to the fact that her ability to both design the yarn at her own mill and hand paint the singles gives her endless possibilities for custom yarn.

The Little Wool Company yarns were available at some of the retail stores I visited, especially on the South Island. Much of the yarn is custom milled for export, therefore never makes it to outlets in New Zealand. Best bet is to make the trek to Anna's showroom.

Margaret Stove

On the ferry to the South Island, it became clear to me that I could only make one more stop if I wished to visit yarn shops in Christchurch and get to Mount Cook before returning to the U.S. I decided to visit author, designer and internationally known fiber artist Margaret Stove. Although I collaborated on a handpainted lace project for *Vogue Knitting* with her last year, we never met, as everything we did was via e-mail and airmail.

Margaret lives in the small fishing town of

Lyttelton in a renovated sailor's cottage overlooking the harbor. When we met, she had just returned from a tour of the U.S., where she taught a series of workshops based on her most recent book, *Creating Original Handknitted Lace*.

These days, Margaret's lacework has a handpainted twist. After years of creating garments and original wall art from naturally colored yarns, Margaret has entered the handpainted scene. First, she knit garments and painted them with dyes, something she still enjoys. But now she and her daughter Christine paint yarn for her newest venture: hand dyed knitting kits made from fine laceweight merino.

At her husband's suggestion, Margaret's yearning for color began about 10 years ago, and she admits that she could not see how to add color to lacework initially, because all she knew was intarsia and fairisle, and it didn't really work for lace knitting.

Finally, she painted some scarves for a fair and sold them all. When her daughter had a baby, she knit her well known Sea Spray Shawl, which became a focal point of color for her second book.

Some of the yarn was dyed first and other color was applied after. Margaret still does surface painting, but now much of her yarns are dyed and then knit, in a way to showcase certain dye techniques, such as her faux ikat scarves (Photo 8).

In Margaret's studio, we see a commissioned piece of wall art knit entirely from hand dyed yarn, called Kai Moana, being readied for exhibition. It depicts fishing nets, flounder and kete which is a Maori woven flax basket. "When people see my work, I want them to see where it came from," Margaret explains (Photo 8).

Margaret graciously guides us through the Art Center of Christchurch and the two yarn shops there. Her hand dyed kits for scarves, shawls and baby gifts are attractively displayed with tiny hand knit models at the Artisan's Fiber Center, and we found still more yarns, kits and patterns available at Wool Yarns and Fiber (Photo 9).

Unfortunately, time did not permit me to visit Marnie Kelly's studio or to journey down to Queenstown. I did make it to the Ashford factory, which has a wonderful yarn shop in a historic building, and to the Hermitage at Mt. Cook. In a future issue of *Knit 'N Style*, watch for my yarn guide of handpainted New Zealand. In February 2002, I plan a more extensive exploration of the South Island in search of even more unique hand dyed and handpainted yarns. **KS**

Photo 7



Photo 8



Photo 9



1 Charming/Leone Cardigan

Continued from page 7.

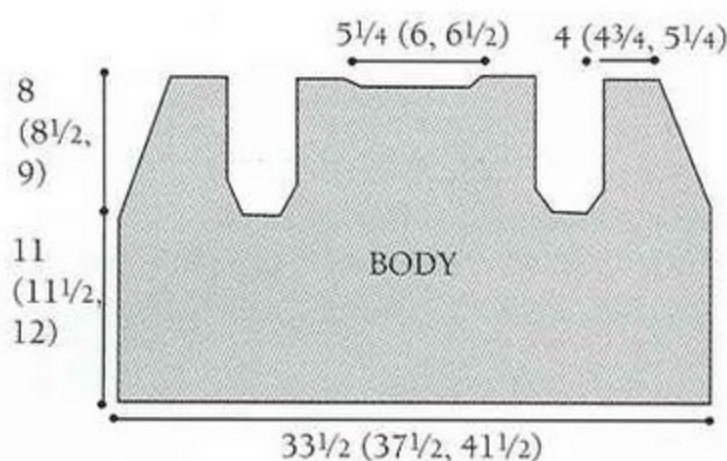
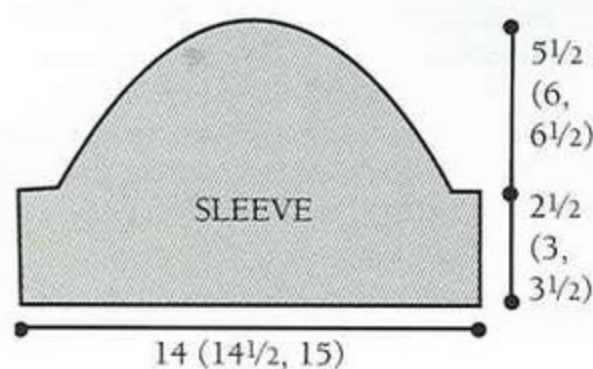
sts. **Next row (WS):** K. Change to larger ndls and work in Two-color Brick pat until piece meas $2\frac{1}{2}$ (3, $3\frac{1}{2}$) in., ending with pat Row 4 or 8.

Shape cap: BO 6 sts at beg of next 2 rows. Dec 1 st at each end of every 4th row 4 times, then 1 st at each end of every other row 12 (14, 16) times, then 1 st at each end of every row 5 times. BO rem 19 sts.

FINISHING: Join shoulder seams with three-ndl BO (knit shoulders tog) using LEONE. Sew underarm Sleeve seams. Sew Sleeves into armholes using LEONE. **Front & back neck-band:** With RS facing, using one

strand of CHARMING and 40 in. long circular needle, PU 50 (53, 56) sts along right front edge from hem to marker at beg of neck shaping, place marker (pm), PU 32 (35, 38) sts to right shoulder, 6 sts to back neck holder, k the 23 (27, 31) sts from back neck holder, PU 6 sts to left shoulder, pm, 32 (35, 38) sts from left shoulder to marker at beg of left neck shaping, pm, PU 50 (53, 56) sts to hem — 199 (215, 231) sts. Do not join; working back and forth, beg on WS, k 1 row, inc 1 st at each marker. **Next row (RS):** K. **Next row (WS):** K, inc 1 st at marker on left front, k until marker on the right front, inc 1 st, sl marker, k 6, pm, k 6, pm, k to end of row. BO in k on next row, creating buttonloops at the 3 markers on the right front band as foll: BO up to marker and remove it, sl st on right-hand ndl to a size H-8 crochet hook and chain 4 (4 chains will accommodate a $\frac{1}{2}$ in. button, use more or less if necessary for your button size). Move st from crochet hook back to right-hand ndl and cont to BO. Sew buttons on left front band to correspond to buttonloops. **KS**

Designed by Kathy Hightower



4 Nadia's Cardigan

Continued from page 17.

pat until 66 (66, 68) rows have been completed or until piece meas $11\frac{1}{2}$ ($11\frac{1}{2}$, 12) in. from beg; AT THE SAME TIME, inc 1 st at each side every 16th row 4 times — 106 (108, 114) sts + 2 edge sts. **Shape armholes:** Maintaining est pat, BO 4 sts at beg of next 2 rows. Dec 1 st each side EOR 5 (5, 6) times — 88 (90, 94) sts + 2 edge sts. Work even in est pat until armholes meas $7\frac{1}{2}$ (8, $8\frac{1}{2}$) in.

Shape neck/shoulders: Put center 20 (20, 22) sts on holder for Back neck. Join another ball of yarn and, working both sides at the same time with separate balls of yarn, BO at each armhole edge at beg of EOR 11 sts twice, then 11 (11, 12) sts once; AT THE SAME TIME, BO at each neck edge at beg of EOR 1 st 2 (3, 3) times.

RIGHT FRONT: With smaller ndls, CO 44 (48, 48) sts (including 2 edge sts). Work in Garter St Twisted Rib for 9 rows. Est pat and work 4 (1, 4) incs as foll: **Size Small only: Next row (WS):** P 1 edge st; p 3, M1, p 3, M1, p 3 (11 sts) for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 3, M1, p 2, M1, p 4 (10 sts) for Center Panel stock st; p 1 edge st — 46 sts + plus 2 edge sts. **Size Medium only: Next row (WS):** P 1 edge st; p 11 for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 11 for Center Panel stock st; p 1 edge st — 47 sts + 2 edge sts. **Size Large only: Next row (WS):** P 1 edge st; p 4, M1, p 3, M1, p 4 (13 sts) for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 7, M1, p 4 (12 sts) for Center Panel stock st; p 1 edge st — 50 sts + 2 edge sts. **All sizes:** Change to larger ndls. **Row 1 (RS):** K 1 edge st; k 10 (11, 12) for Center Panel, work Row 1

of Lace Panel over 25 sts, k 11 (11, 13) for Side Panel; k 1 edge st — 46 (47, 50) sts + 2 edge sts. **Row 2:** P 1 edge st, p 11 (11, 13) for Center Panel, work Row 2 of Lace Panel over 25 sts, p 10 (11, 12) for Side Panel, p 1 edge st. Work in est pat until 66 (66, 68) rows have been completed or until piece meas $11\frac{1}{2}$ ($11\frac{1}{2}$, 12) in. from beg; AT THE SAME TIME, inc 1 st at side every 16th row 4 times — 50 (51, 54) sts + 2 edge sts.

Shape armhole: Maintaining est pat, BO 4 sts once. Dec 1 st at armhole edge EOR 5 (5, 6) times — 41 (42, 44) sts + 2 edge sts. Work even in est pat until armhole meas 7 (7, $6\frac{1}{2}$) in.

Shape neck: BO at neck edge at beg of EOR: 6 sts once, 4 sts once, then 0 (1, 1) st 0 (1, 2) times. (**Note:** You should have 0 sts of Center Panel + 25 sts of Lace Panel + 6 (6, 7) sts at armhole edge — 31 [31, 32] sts + 2 edge sts.) Work in est pat until neckline meas 3 in. **Shape shoulder:** BO at armhole edge at beg of EOR: 11 sts twice, then 11 (11, 12) sts once.

LEFT FRONT: Work as for Right Front, rev shaping.

SLEEVES: With smaller ndls, CO 44 sts (including 2 edge sts). Work in Garter St Twisted Rib for 9 rows. Est pat and work 3 (5, 5) incs as foll: **Size Small only: Next row (WS):** P 1 edge st; p 5, M1, p 4 (10 sts) for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 4, M1, p 5 (10 sts) for Side Panel stock st; p 1 edge st — 45 sts + plus 2 edge sts. **Sizes Medium & Large only: Next row (WS):** P 1 edge st; p 3, M1, p 3, M1, p 3 (11 sts) for Side Panel stock st; p 12, M1, p 12 (25 sts) for Lace Panel; p 3, M1, p 3, M1, p 3 (11 sts) for Side Panel stock st; p 1 edge st — (47, 47) sts + 2 edge sts. **All sizes:** Change to larger ndls. **Row 1 (RS):** K 1 edge st; k 10 (11, 11) for Side Panel, work Row 1 of Lace Panel over 25 sts, k 10 (11, 11) for Side Panel; k 1 edge st — 45 (47, 47) sts + 2 edge sts. **Row 2:** P 1 edge st; p 10 (11, 11) for Side Panel, work Row 2 of Lace Panel over 25 sts, p 10 (11, 11) for Side Panel; p 1 edge st. Work in est pat until 94 (100, 106) rows have been completed or until piece meas $16\frac{1}{2}$ ($17\frac{1}{2}$, 18) in. from beg; AT THE SAME TIME, inc 1 st at side every 6th row 16 (17, 18) times — 77 (81, 83) sts + 2 edge sts. **Shape cap:** Maintaining

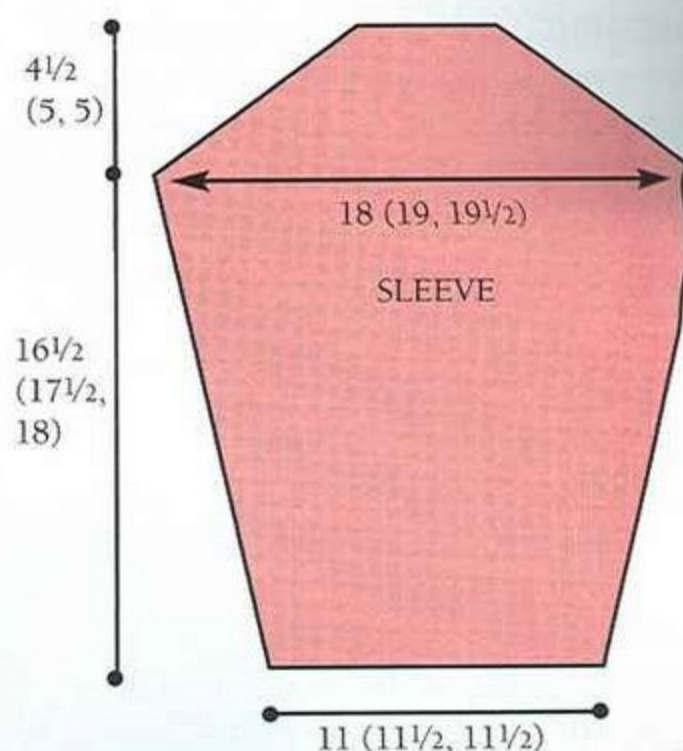
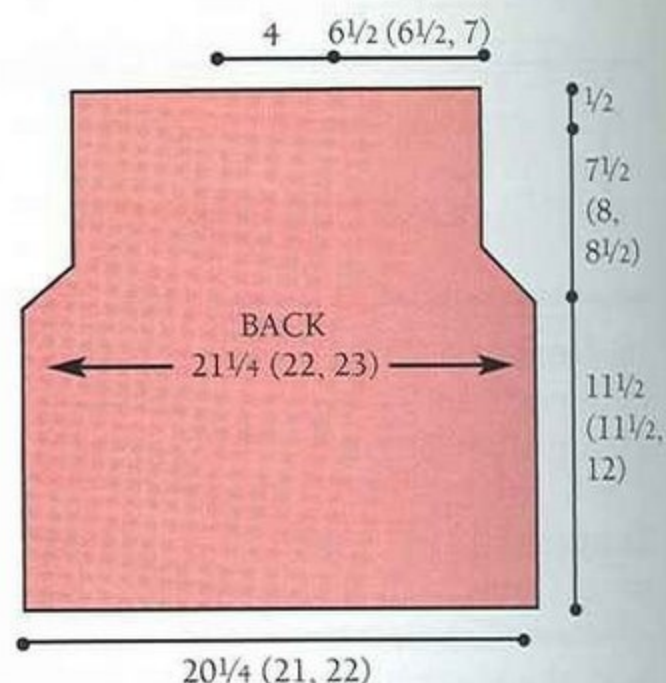
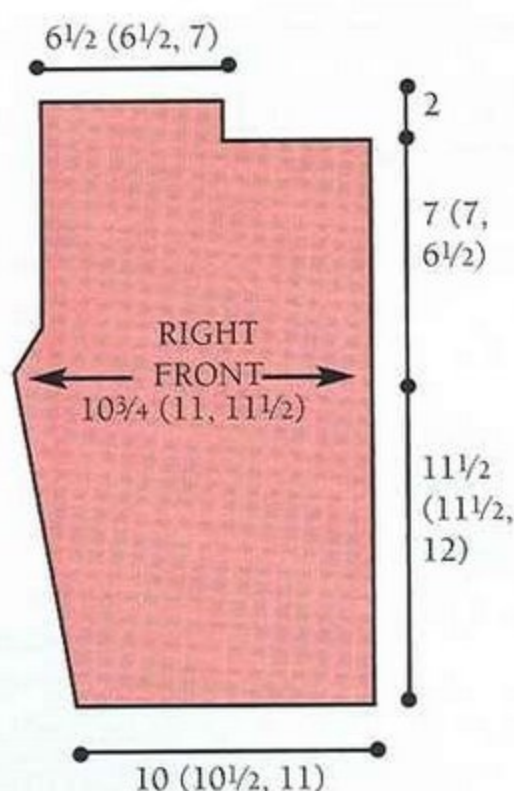
est pat, BO 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows, 2 sts at beg of next 2 rows, 1 st at beg of next 14 (18, 20) rows, 2 sts at beg of next 10 rows. BO rem sts.

FINISHING: Block pieces to measurements. Sew shoulder seams. Set in Sleeves. Sew side and Sleeve seams.

Right Front band: With RS facing and smaller ndls, PU approx 109 sts along opening edge of Right Front as foll: Work into each st of edge of rib band only, but double the rem sts along opening front edge by working M1 after each st. **Next row (WS):** Work in 1x1 rib. **Next row (RS):** Start making Three-row Vertical Buttonholes (six), beg with 6th st from lower edge, then every 19th st, placing the last buttonhole 3-4 sts below neckline, work 3 more rows in 1x1 rib, BO all sts in rib **OR (optional):** Work one more row (WS) after last buttonhole row in 1x1 rib and work Rows 6 and 7 in tubular knitting (k the knit sts and sl 1 purlwise wyif for purl sts), BO all sts using large yarn ndl in tubular BO for a smooth, rounded edge. **Left Front band:** Work as for Right Front band

omitting buttonholes. Sew buttons opp buttonholes. **Neckband:** With RS facing and smaller ndls, PU and k 112 (114, 116) sts evenly around neck edge including front bands. Work in 1x1 ribbing for 3 1/2 in. BO in rib. Fold in half to WS and sew in place. **KS**

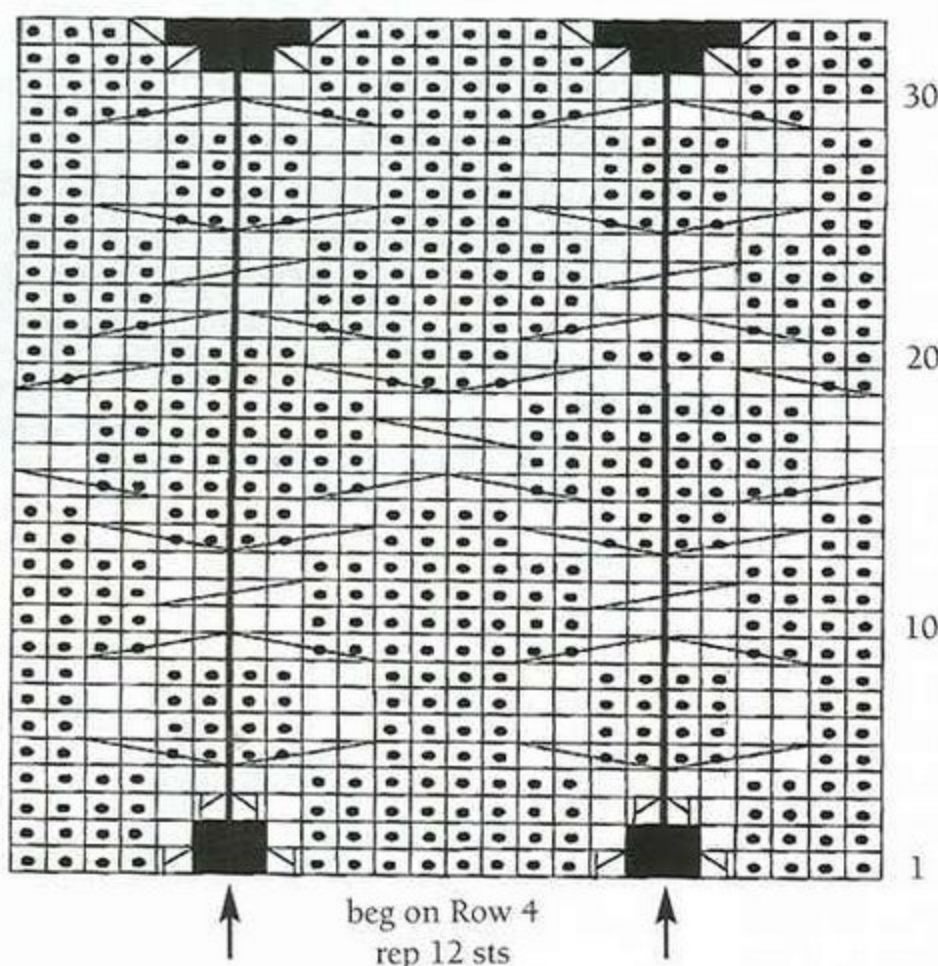
Designed by Nadia Sears



5 Viking Dreams

Continued from page 19.

Chart A



KEY

- = RPC
- = LPC
- = RC
- = LC
- = p on RS, k on WS
- = k on RS, p on WS
- = no st
- = inc to right
- = inc to left
- = pssso
- = k2tog

Special Abbreviations:

RPC = Right Purl Cable: Sl next 2 sts to cn and hold in back, k next 2 sts from LH ndl, p 2 from cn.

LPC = Left Purl Cable: Sl next 2 sts to cn and hold in front, p next 2 sts from LH ndl, k 2 from cn.

RC = Right Cable: Sl next 2 sts to cn and hold in back, k next 2 sts from LH ndl, k 2 from cn.

LC = Left Cable: Sl next 2 sts to cn and hold in front, k next 2 sts from LH ndl, k 2 from cn.

Inc to right: P to symbol on chart. Place yarn in back of work and with LH ndl lift p bump from 2 rows below last st worked to LH ndl, then k this p bump.

Inc to left: Inc to right has just been completed and yarn is still in back of work. With RH ndl, lift p bump from one row below next st and put it on LH ndl, k this p bump, then bring yarn to front and cont with chart.

5 Viking Dreams

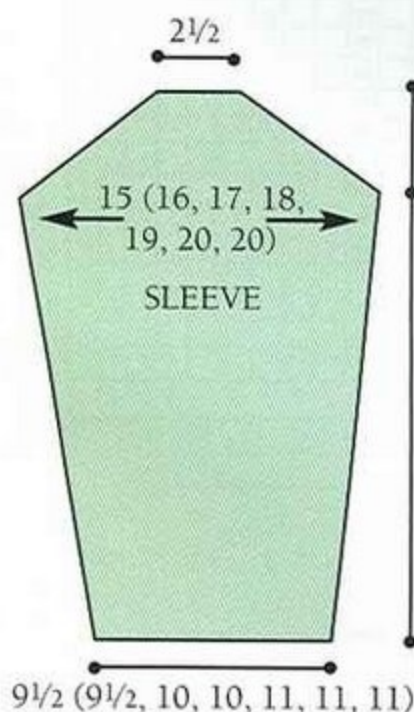
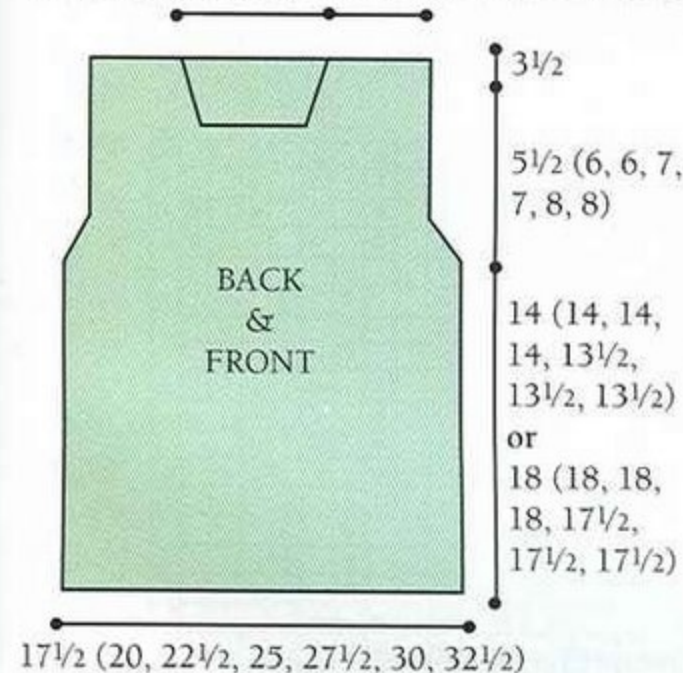
Continued from page 19.

18 (19, 21, 22, 23, 24, 24) times. BO rem 12 sts.

FINISHING: Join shoulder seams using 3-ndl BO. **Neckband:** With RS facing, using circular knitting ndl, PU and k 86 (90, 90, 96, 96, 102, 102) sts around neckline, including sts on holder, placing marker at beg of rnd. Work in Pat 3, dec 4 sts evenly spaced around neck EOR 3 times — 74 (78, 78, 84, 84, 90, 90) sts. Loosely BO all sts. Weave in all loose ends. Attach Sleeves to body and join side seams. Steam lightly if desired. **KS**

Designed by Suzanne Sullivan

5 1/2 (6, 6, 7, 7, 8, 8) 4 1/4 (4 1/2, 4 3/4, 5, 5 1/2, 5 1/2, 6)



6 Possum Cardigan

Continued from page 24.

RATING

Experienced

SIZES

To fit Misses' sizes Small (Medium, Large, X-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust: 44 3/4 (47, 49 1/4, 50 3/4) in.

*Back Length: 25 in.

MATERIALS

*9 (11, 12, 13), 50 gm/109 yd balls of Cherry Tree Hill Furlana Worsted (80% merino, 20% New Zealand possum) in Natural (A)

*6 (7, 8, 8), 50 gm/109 yd balls in Nero (B)

*1, 50 gm/109 yd ball in Ratta (C)

*Circular knitting needles each 29 and 40 in. long in size 8 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*Set of double-pointed needles in same size

*Stitch holders

*Stitch markers

GAUGE

21 sts and 24 rnds = 4 in. with Cherry Tree Hill Yarn FURLANA WORSTED in stock st.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

STITCH ABBREVIATION

ssp = slip, slip, purl: Slip next 2 stitches purlwise, one at a time, from tip of left-hand needle to tip of right-hand needle; insert tip of left-hand needle into fronts of these 2 stitches from the left and purl them together from this position.

NOTES

This sweater is knit in the round on a circular needle. The resulting tube is later sewn on the machine and cut in order to attach the sleeves. This circular method saves a great deal of time by eliminating the need to purl with two colors.

When working the charted color

pattern, strand out-of-use yarn loosely across the wrong side of your work, weaving it where needed. At each color change, be sure to pick up new color from behind the old one, to prevent a hole.

Stripes will actually form with the stitches as all increases are placed on either side of the center of the pattern.

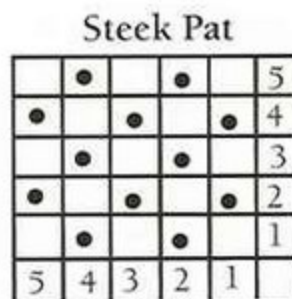
BODY: With 40 in. long circular ndl and B, CO 54 (57, 60, 63) sts, place marker (pm), CO 108 (114, 120, 126) sts, pm, CO 54 (57, 60, 63) sts, pm, CO 5 sts for steek. Join, being careful not to twist sts. Foll Chart, work steek in steek pat throughout sweater.

Always slip markers to right ndl as you come to them. Join A. Work corrugated rib of k 1 B, p 1 A for 1 1/2 in.

Inc rnd: With A, k to steek, inc evenly to 235 (247, 259, 271) sts around, working steek in pat. **Next rnd:** With A, k. **Beg Main Pat:** Foll Chart, work even in Main Pat working Rnds 1-15 once, then rep Rnds 16-32 hereafter until piece meas 21 in. from beg, or 4 in. less than desired length, ending at beg of steek. **Shape Neck:** BO steek in pat, work across next 7 (8, 9, 10) sts, then place these sts plus steek sts and 7 (8, 9, 10) sts on the other side of steek on a holder tog. Work around and CO 5 sts for a new steek. **Next rnd:** (With A, k 1, ssp, work in pat to last 3 sts, with A, k2tog, k 1, work across steek in pat) 9 times. Work even in pat until 4 in. from bound off steek. Sl all sts on length of waste yarn to complete later.

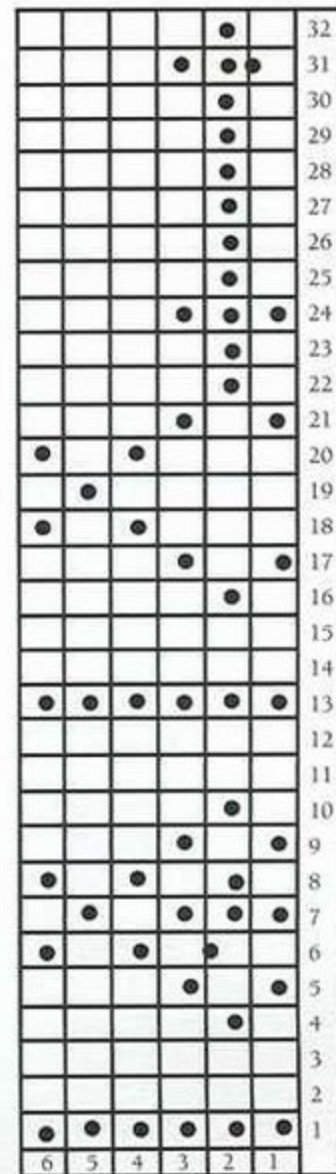
SLEEVES: With dpns and A, CO 48 (50, 52, 54) sts, join, placing marker before and after first st. Work in corrugated rib as in body for 1 1/2 in. **Inc Rnd:** With A, k around and inc to 84 (90, 96, 102) sts. Change to 29 in. circular ndl if necessary. K 1 rnd. Beg with st 5 of Main Pat, work even until 7 in. from beg of Sleeve. **Next rnd:** Work even to end of rnd, M1 with B. **Sleeve Gusset: First inc rnd:** Sl marker to right ndl. With A, M1, k 1 with B over the M1 of previous row, M1 with A, sl marker, work even to end of rnd. **2nd inc rnd:** Sl marker, k 1 B, k 1 A, M1 A, k 1 B, M1 A, k 1 A, k 1 B, sl marker. K 3 rnds even. Rep the last 4 rnds until Sleeve meas 17 1/2 in. from beg or desired length to underarm. BO.

Designed by Rachel Eby

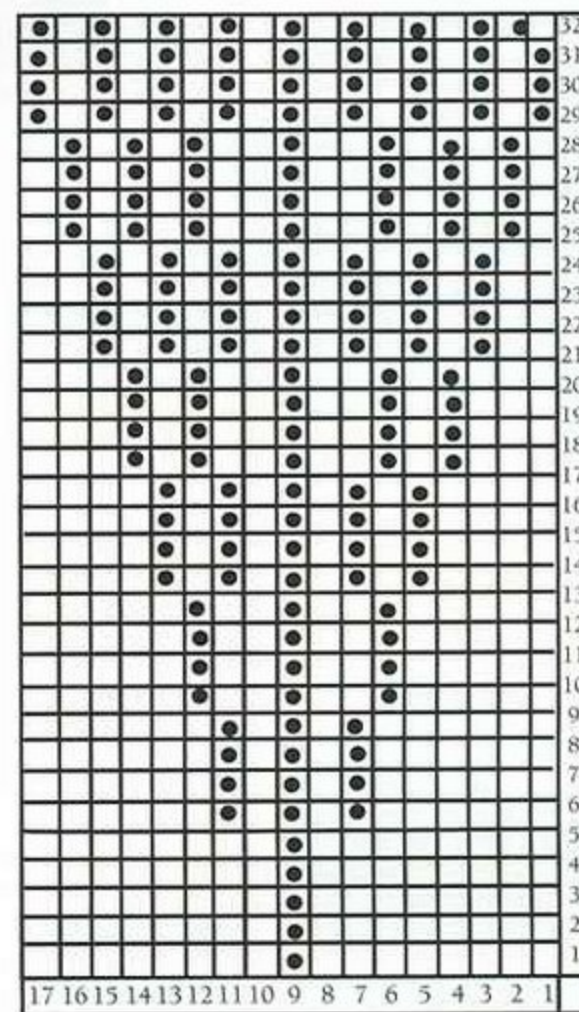


Key	
	A
	B

Layma	A
Knit'n Style 116 2004-12	B



Sleeve Gusset



9 Black, White, and Red All Over

Continued from page 33.

sts, sl 2 wyif. **Rnds 6 & 7:** With Multi-color, rep Rnds 2 and 3. **Rnd 8:** With Solid B, *k st under loose strand of Rnd 5, sl 5 wyib; rep from * to end. Rep Rnds 1-8 for All-over pat knitted in-the-rnd.

All-over Pattern (knitted back and forth on circular nrl [Chart A2] with a multiple of 6 sts + 1):

Row 1 (WS): With Solid B, *sl 5 wyib, p 1; rep from * to end. **Row 2:** With Multi-color, k. **Row 3:** With Multi-color, p. **Row 4:** With Solid B, sl 3 wyib, *insert nrl under loose strand of Row 1 and k the next st bringing it out from under strand to catch strand behind st; sl 5 wyib; rep from * to last 2 sts, sl 2 wyib. **Row 5:** With Solid B, sl 2 wyib, *p 1, sl 5 wyib; rep from * to last 3 sts, sl 3 wyib. **Rows 6 and 7:** With Multi-color, rep Rows 2 and 3.

Row 8: With Solid B, *k st under loose strand of Row 5, sl 5 wyib; rep from * to end.

Rep Rows 1-8 for All-over pat knitted flat.

BACK: With circular nrl and Solid A, CO 100 (112, 116, 132, 142) sts, place a side marker, CO 100 (112, 116, 132, 142) sts, place an EOR marker. Join, being careful not to twist sts. Work in k 2, p 2 rib for 2 1/2 in. **Inc rnd:** K all sts, inc 14 (14, 16, 18, 20) sts evenly bet each set of markers (28 [28, 32, 36, 40] sts inc'd in total) — 228 (252, 264, 300, 324) sts. Change to Solid B and Multi-color. Using Chart A1, work until piece meas 14 1/2 (15, 15 1/2, 16, 16 1/2) in. or desired length to underarm, ending with Rnd 1 or 5 and sl wyib for the 6 sts on each side of each

marker; ending rnd 6 (6, 6, 9, 9) sts before EOR marker. **Shape armhole:** BO 6 (6, 6, 9, 9) sts, sl EOR marker, BO 6 (6, 6, 9, 9) sts. Work Rnd 2 or 6; and at 6 (6, 6, 9, 9) sts from side marker, BO 6 (6, 6, 9, 9) sts, sl marker, BO 6 (6, 6, 9, 9) sts. Put sts for front on holder. Change to straight ndls. Foll Chart A2 from the appropriate point, cont on 102 (114, 120, 132, 144) sts until piece meas 23 1/2 (24 1/2, 25 1/2, 27, 27) in. or desired length of sweater from the beg, ending with Rnd 4 or 8. Sl sts on holder.

FRONT: With straight ndls and 102 (114, 120, 132, 144) front sts, foll Chart A2 from appropriate point, work front as foll: **Shape neck: Next row:** Work 50 (55, 59, 65, 71) sts, sl next 2 sts on holder, attach another ball of both Solid B and Multi-color and work across row. Working both sides at once with separate balls of yarn, dec 1 st at each neck edge every 3 rows 13 (9, 9, 7, 7) times, then every 4 rows 7 (11, 12, 16, 16) times. Cont working 30 (35, 38, 42, 48) sts on each side until piece meas 23 1/2 (24 1/2, 25 1/2, 27, 27) in. or desired length of sweater, ending with Rnd 4 or 8 at an armhole edge. **Join**

shoulders: With RS tog, using 3-nrl BO and Solid B, join the 30 (35, 38, 42, 48) shoulder sts of one side of Front to corresponding sts of Back. Put next 42 (44, 44, 48, 48) sts on holder for Back neck. Using Solid B, BO other 30 (35, 38, 42, 48) front sts to rem 30 (35, 38, 42, 48) sts of Back.

SLEEVES: With dpns and Solid A, CO 44 (48, 52, 56, 58) sts. Place marker to mark beg of row. Join, being careful not to twist sts. Work in k 2, p 2 rib for 2 1/2 in. **Inc rnd:** K all sts, inc 4 (6, 8, 10, 12) sts evenly across rnd — 48 (54, 60, 66, 66) sts. Change to Chart A1 and work using Solid A and B. **Incs:** Maintaining pat for existing sts, inc 1 st each side of marker

every 4 rnds 30 (30, 30, 32, 32) times. Cont on 108 (114, 120, 132, 132) sts until piece meas 17 1/2 (18 1/4, 18 1/4, 19 1/2, 19 1/2) in. or desired length to underarm. Change to straight ndls and beg at appropriate point in Chart A2, work back and forth in rows for 1 in. Join live sts to armhole edge as explained under Notes. Sew BO underarm sts to the sides of the 1 in. gap.

FINISHING: Neck edging: With RS facing, using circular ndls and Solid A, k across the 42 (44, 44, 48, 48) Back neck sts from holder, PU and k

Chart A1:

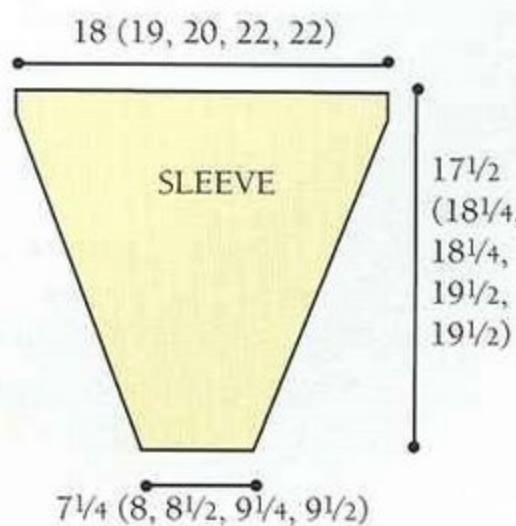
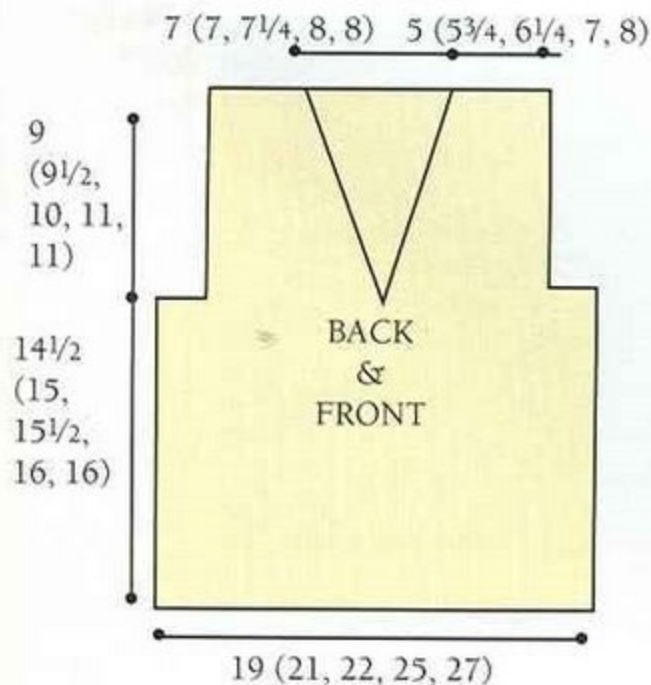
V	V	V	V	V	Λ	8
						7
						6
V	V		V	V	V	5
V	V	Λ	V	V	V	4
						3
						2
V	V	V	V	V		1
6	5	4	3	2	1	

Chart A2:

V	V	V	V	V	Λ	8
—	—	—	—	—	—	7
						6
V	V		V	V	V	5
V	V	Λ	V	V	V	4
—	—	—	—	—	—	3
						2
V	V	V	V	V		1
6	5	4	3	2	1	

Key for Charts A1 & A2:

- = k with Solid B
- = k with Multi-color
- V = sl 1 wyib (Solid B)
- Λ = sl 1 wyif (Solid B)
- = p with Multi-color
- Λ = Insert nrl under strand from 3 rows below and k next st, catching strand behind st



60 (63, 65, 73, 73) sts along one Front neck edge, place marker, k 2 center Front sts from holder, place another marker, PU and k 60 (63, 65, 73, 73) sts from other Front neck edge — 164 (172, 176, 196, 196) sts. Place EOR marker. **Rnd 1:** Work in k 2, p 2 rib to within 2 sts of first marker, ssk; sl marker; k 2 center Front sts; sl marker; k2tog, work in k 2, p 2 rib to EOR marker. Cont in est rib and rep Rnd 1 for 1 in. BO loosely in k 2, p 2 rib. Tidy up ends and block. **KS**

Designed by Jaya Srikrishnan exclusively for Lorna's Laces Yarns

10 Unisex Cardigan

Continued from page 35.

RATING

Intermediate

SIZES

To fit Unisex sizes X-Small (Small/Medium, Large/X-Large, XX-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Bust/Chest: 41 3/4 (45 5/8, 49 5/8, 53 1/2) in.

*Back Length: 24 3/8 (26, 28, 29 1/8) in.

MATERIALS

*14 (15, 16, 17), 50 gm balls of Dale of Norway Heilo in Black #0090 (MC) for Color Option I; or Off White #0017 (MC) for Color Option II; or Deepest Navy #5582 (MC) for Color Option III
*4 (4, 5, 5), 50 gm balls in Off White #0017 (CC1) for Color Option I; or Black #0090 (CC1) for Color Option II; or Off White #0017 (CC1) for Color Option III

*2, 50 gm balls in Barn Red #4137 (CC2) for Color Option I; or Pansy Blue #5545 (CC2) for Color Options II and III

*Circular knitting needles each 29 1/2 in. long in sizes 2, 3 and 4 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*Sets of double-pointed needles in same sizes

*Crochet hook size C/2 U.S.

*Separating zipper

*Stitch markers

GAUGE

24 sts and 28 rnds = 4 in. with Dale of Norway HEILO and larger ndls in fairisle pat.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

NOTES

The instructions for the Cardigan indicate that you will knit the body as a tube, from cast-on edge to start of front neck shaping on a circular needle. The armhole openings and center front will be reinforced later with 2 rows of sewing machine stitching and cut open with scissors. Be prepared!

Be sure you are knitting to the specified gauge. When you knit in rows after first neck opening, you may have to change needle size in order to get the same gauge you obtained when working in rounds. When working the charted color pattern, strand the out-of-use yarn loosely across the wrong side of your work and weave it in where needed. At each color change, be sure to pick up new color from behind the old one to prevent a hole.

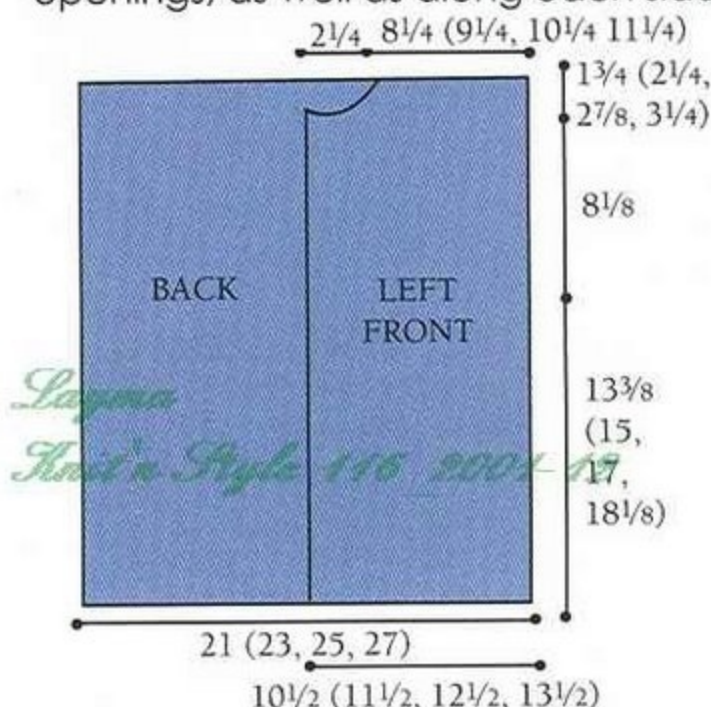
BODY (worked in-the-rnd from CO edge to front neck opening):

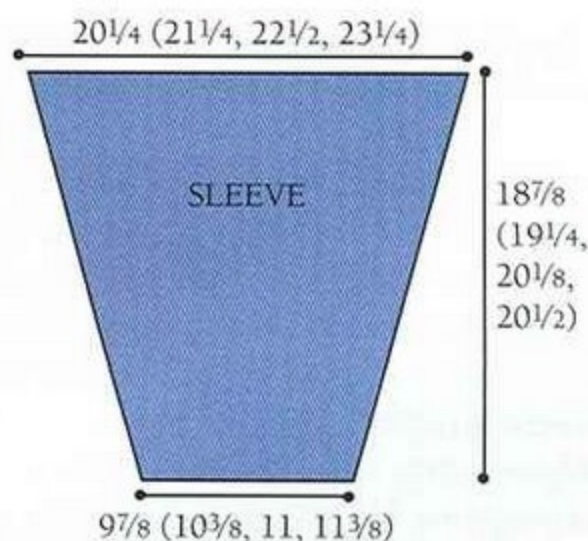
With MC and smallest circular ndl, CO 241 (265, 289, 313) sts. Working back and forth, work 7/8 in. in stock st, ending with a RSR. K 1 row for foldline. CO 4 sts at end of rnd (these are cutting sts, worked in one color throughout, and will not be included in st count or on pat charts). Join without twisting and, working in-the-rnd, place markers 59 (65, 71, 77) sts out from both sides of cutting sts. Work 7/8 in. in stock st. Change to largest circular ndl. Work Pat A, then beg Pat B and work until Body meas approx 13 3/8 (15, 17, 18 1/8) in. from foldline, ending as shown on chart. Work Pat C, then Pat D. Work first 6 rnds of Pat E, ending last rnd 5 (6, 7, 8) sts before cutting sts. On next rnd, keeping to pat as est, BO first 14 (16, 18, 20) sts (the 4 cutting sts, plus 5 [6, 7, 8] sts on each side), then work to end of rnd — 231 (253, 275, 297) sts. **Shape "front" neck:** Next rnd: Working back and forth, cont to BO 3 sts at beg of next 2 rows, 2 sts at beg of next 6 rows, then dec 1 st at beg of next 8 rows — 205 (227, 249, 271) sts. Cont working through Row 21 of Pat E. **Shape**

"back" neck: Keeping to pat as est, work first 85 (95, 105, 115) sts, BO center 35 (37, 39, 41) sts for back neck opening, then work to end of rnd. Working each side of Body separately, work back and forth in rows that beg and end at back neck edge and cont to BO at each back neck edge at beg of EOR: 2 sts once, then 1 st once — 82 (92, 102, 112) sts. Complete Pat E. K 1 row on WS. BO. Complete second shoulder to match first, rev shaping.

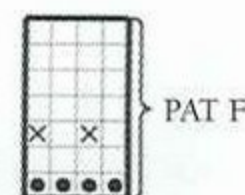
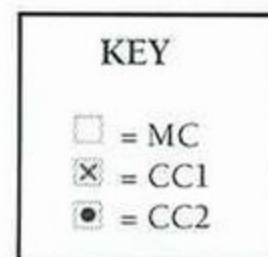
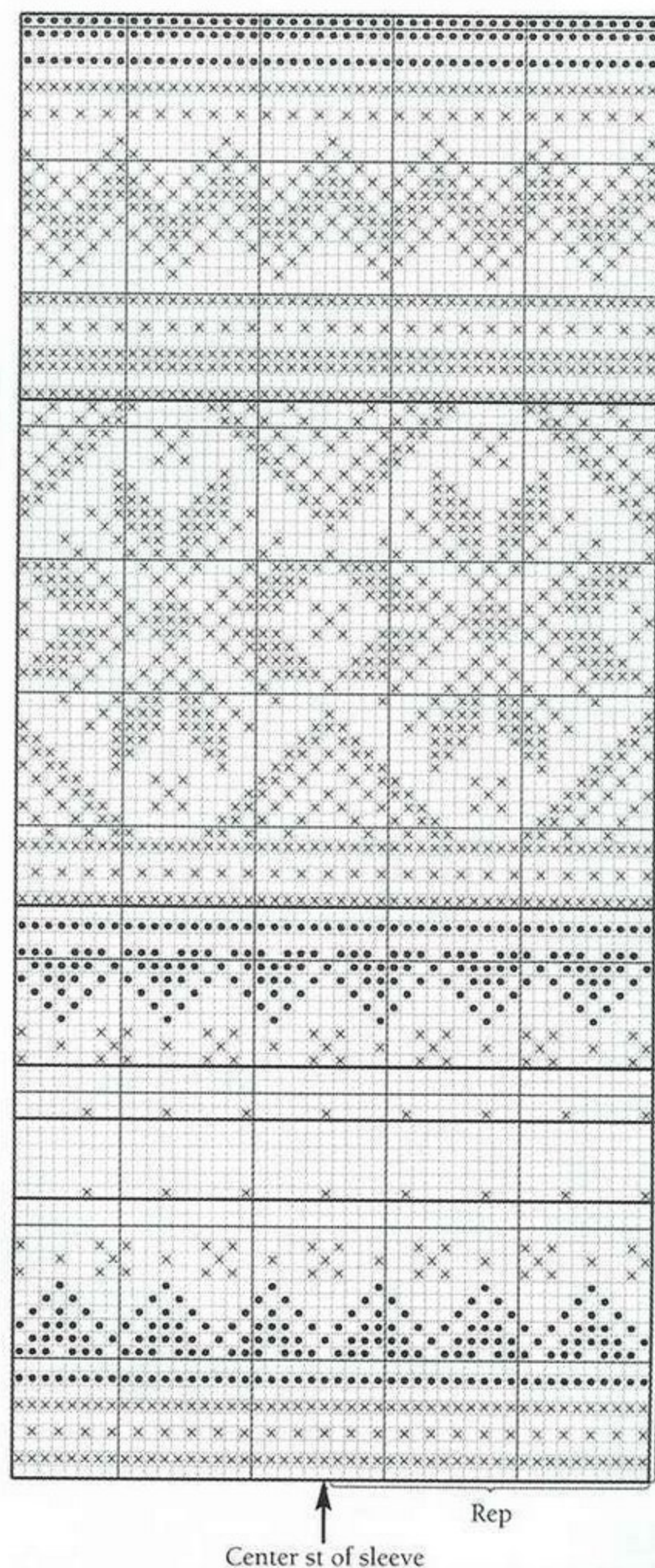
SLEEVES: With MC and smaller-gauge dpns, CO 52 (54, 56, 58) sts. Join without twisting. Working in rnds, work 7/8 in. in stock st. P 1 rnd for foldline. Work 7/8 in. in stock st. Change to largest dpns and work Pat A, placing center st of chart at center of Sleeve; AT THE SAME TIME, **shape "underarm" seam:** Inc 1 st at beg and end every 4th rnd 19 (15, 10, 10) times, then every 3rd rnd 16 (22, 30, 31) times, always leaving 2 plain k sts bet the pair of incs working inc sts into pat and when Pat A is complete, beg Pat B and work until Sleeve meas approx 13 (13 3/8, 14 1/8, 14 1/2) in. from foldline, ending Pat B as shown on chart — 122 (128, 136, 140) sts. Work Pat C, then Pat E. P 5 rnds with CC2 for facing. BO.

FINISHING: Steam press all pieces lightly on WS. Sew all seams with garment yarn. Meas BO edge of each Sleeve without stretching; mark width measurement on each side-seam edge of Body from shoulder down for armholes. Prepare armholes: With sewing machine (set at 10-12 sts per inch), sew 2 machine seams 2 sts out from where side markers were placed and across bottom of the 4 sts for armhole openings, as well as along each side



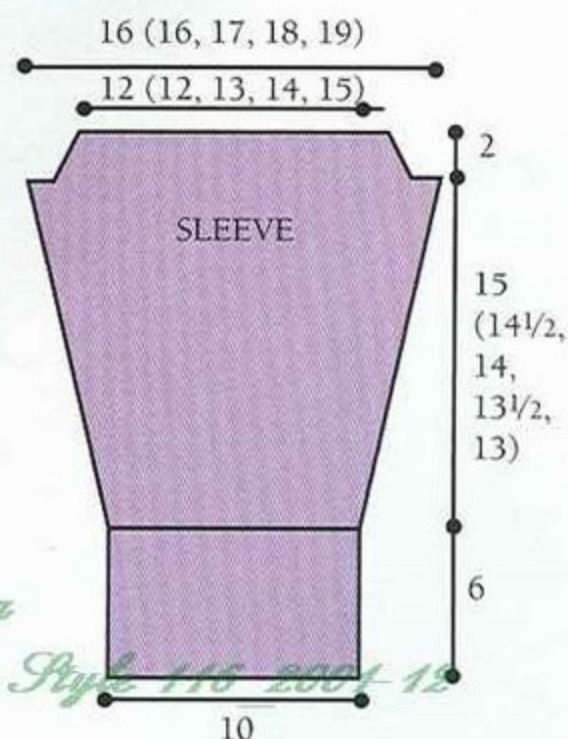
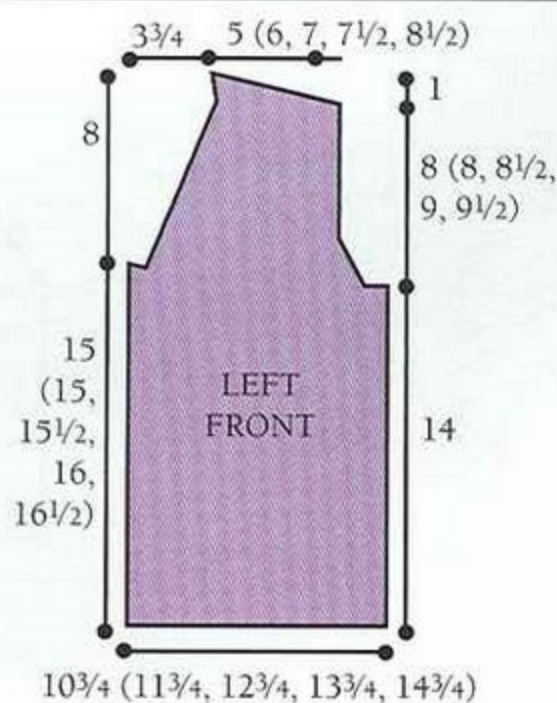


of the 4 cutting sts for front opening. With scissors, cut between the pairs of machine stitching, being careful not to cut stitching at bottom of armholes. Fold lower edges of Body and Sleeves to inside along foldlines and sew neatly to WS. Sew shoulder and armhole seams from RS through p row. Sew Sleeves in place from RS through first st beyond machine seams on Body and through lower loops of first p rnd of Sleeve facing. Sew facing over cut armhole edge on WS of Body. **Neckband:** With RS facing, using MC and medium-size circular ndl, PU 24 sts per 4 in. along neck edge, using a crochet hook to PU an odd number of sts knitwise. Working back and forth, beg with a WSR and p 1 row, then work Pat F. Change to smallest circular ndl and beg k 1, p 1 rib, working until neckband meas 4 in. BO loosely in rib. **Left Front/Button Placket:** With RS facing, using MC and medium-size circular ndl, PU 24 sts per 4 in. along one front opening from bottom edge to middle of neckband, using a crochet hook to PU sts knitwise. Working back and forth, beg with a WSR and p 1 row. Change to CC2 and k 1 row. Change to MC and work in stock st until placket meas 5/8 in. P 1 row on RS for foldline. Work 5/8 in. in stock st. BO loosely. Fold placket to inside along foldline and sew neatly to WS; neatly sew ends of placket closed. Make placket on opp side of front opening to match. Pin zipper into front opening, placing bottom of zipper at bottom edge and top of zipper at middle of neckband and fold under any extra length toward neckband; edges of plackets should just touch when zipper is closed. Neatly sew zipper into place. Fold neckband to inside along middle of neckband and sew loosely to WS. Neatly sew ends of neckband closed, allowing enough room to slide zipper pull past edges. **KS**



11 Naomi

Continued from page 37.



12 In A Flash Vest

Continued from page 38.

RATING

Beginner

SIZES

To fit Child's/Misses' sizes 4 (6, 8, 10) / Small (Medium, Large, X-Large). Directions are for smallest size with larger sizes in parentheses. If only one figure is given, it applies to all sizes.

KNITTED MEASUREMENTS

*Finished Chest / Bust: 24 (26½, 29, 32) / 38½ (40, 42, 44) in.

*Back Length: 12 (14, 14½, 15½) / 19 (19, 19½, 20) in.

MATERIALS

*1 (2, 2, 2) / 3 (3, 4, 4), 140 yd skeins of Wool In The Woods Pizazz (97% wool, 3% nylon) in Child's Just For Fun / Adult's Nothing But Blues

*One pair knitting needles in size 10½ U.S. OR SIZE REQUIRED TO OBTAIN GAUGE

*Stitch holders

*Crochet hook size K/10½ U.S.

*1 large button

GAUGE

12 sts and 15 rows = 4 in. with Wool In The Woods PIZAZZ in stock st.

TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

CROCHET ABBREVIATION

sc = single crochet: Insert hook in next st, yo, draw yarn through st, yo, draw yarn through 2 loops on hook (= 1 sc).

NOTES

When using hand dyed yarn,

remember to vary skeins throughout garment to maintain color quality. Body of Vest is worked in one piece to underarms. You may find it easier to work back and forth on a circular needle for Misses' sizes.

BODY: CO 72 (80, 88, 96) / 120 (124, 130, 136) sts. Work in garter st (= k every row) until piece meas 5½ (6½, 7½, 7½) / 10 (10, 10, 10½) in. from beg. **Divide work: Next row (RS):** K first 18 (20, 23, 24) / 31 (32, 33, 35) sts for Right Front, sl next 36 (40, 42, 48) / 58 (60, 64, 66) sts on a holder for Back, join a new strand of yarn and k last 18 (20, 23, 24) / 31 (32, 33, 35) sts for Left Front. **Fronts: Shape arm-**

holes: Cont working both Fronts at the same time with separate balls of yarn and BO 2 sts at beg of armhole edge EOR 1 / 2 times. Dec 1 st at armhole edge EOR 3 / 4 times - 13 (15, 18, 19) / 23 (24, 25, 27) sts each Front. Cont even until piece meas 9½ (11½, 11½, 12½) / 15 (15, 15½, 16) in. from beg. **Shape neck:** BO 0 / 4 sts at beg of neck edge 0 / 1 time, then 3 sts at beg of neck edge 0 (1, 1, 1) / 1 (1, 1, 1) time, and 2 sts at beg of neck edge 2 (1, 2, 2) / 1 (1, 1, 1) times. Dec 1 st at neck edge EOR 2 / 3 times. Sl rem 7 (8, 9, 10) / 11 (12, 13, 15) sts on each Front on separate holders. **Back: Shape armholes:** BO 2 sts at beg of next 2 / 4 rows. Dec 1 st at each edge EOR 3 / 4 times - 26 (30, 32, 38) / 42 (44, 48, 50) sts. Cont even until piece meas 11 (13, 13½, 14½) / 18 (18, 18½, 19) in.

Shape neck: Next row: K 9 (10, 11, 12) / 13 (24, 25, 27), join another strand of yarn and BO 8 (10, 10, 14) / 16 (16, 18, 16) sts, k to end. Working both sides at the same time with separate strands of yarn, k 1 row, then BO 2 sts at beg of each neck edge once. Sl rem 7 (8, 9, 10) / 11 (12, 13,

15) sts on each shoulder on separate holders.

FINISHING: Knit shoulder seams of Fronts and Back tog. **Armhole edging:** Work 1 sc in each garter st ridge around armhole, adjusting as necessary through bind-offs. **Bottom and neck edging:** Beg at bottom of Right Front, work 1 sc in each garter st ridge to Right Front upper corner, turn, (ch 8, sl st in last sc = button-loop), turn, work 3 sc in corner, sc adjusting as necessary through bind-offs to Left Front upper corner, 3 sc in corner, 1 sc in each garter st ridge to bottom of Left Front. Sew button opp buttonloop. **KS**

Designed by Anita Tosten

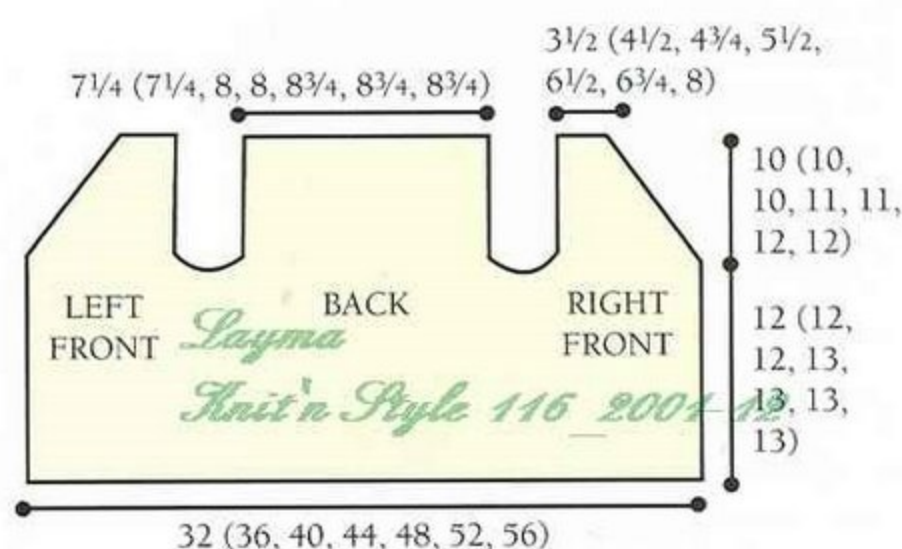
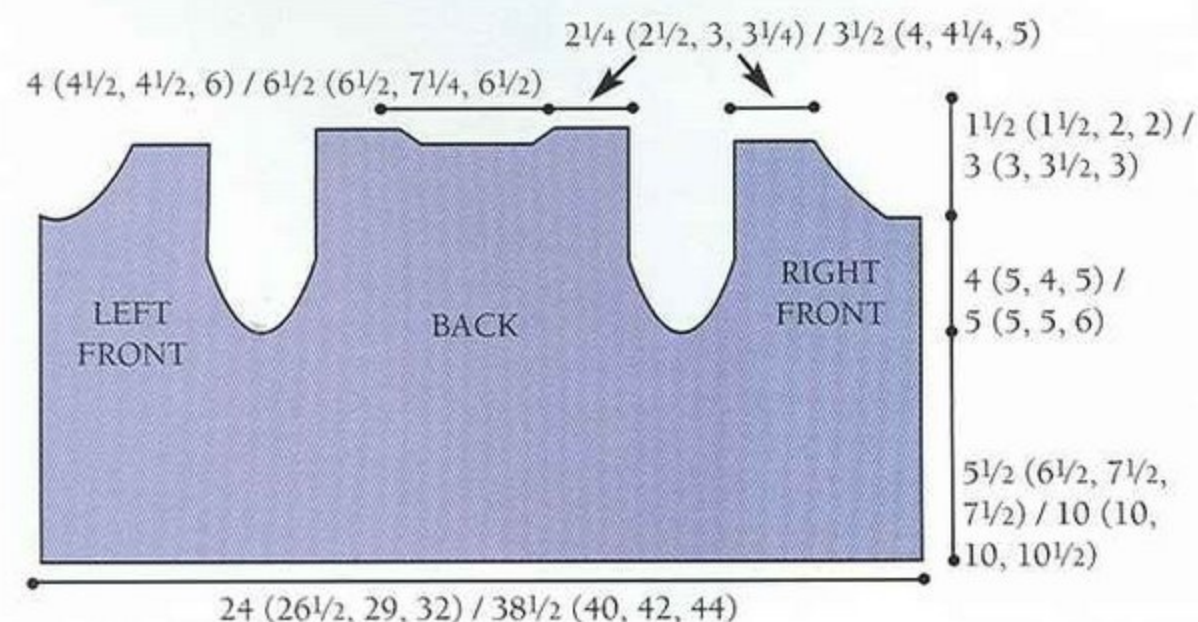
15 Confetti Vest

Continued from page 41.

armholes: K 20 (22, 24, 26, 29, 31, 34) sts and sl on holder for Right Front, BO next 2 (2, 4, 4, 4, 4, 4) sts for right underarm, k until there are 38 (42, 46, 50, 56, 60, 66) sts on ndl for Back, BO next 2 (2, 4, 4, 4, 4, 4) sts for left underarm, k rem 20 (22, 24, 26, 29, 31, 34) sts and sl on holder for Left Front.

Back: Attach C and k across first WSR. Beg with a RSR, dec 1 st at each edge EOR 1 (1, 1, 1, 1, 2, 2) times - 36 (40, 44, 48, 54, 56, 62) sts. Work even in garter st until piece meas 22 (22, 22, 24, 24, 25, 25) in. from beg, ending with a WSR. Break off yarn, leaving a tail approx. 36 in. long (for use later in 3-ndl BO).

Right Front: With WS facing, rejoin C to Right Front sts and work WSR



even. **Shape underarm/neck:** Dec 1 st at underarm edge EOR 1 (1, 1, 1, 1, 2, 2) times. AT THE SAME TIME, dec 1 st at neck edge EOR 10 (10, 11, 11, 12, 12, 12) times – 9 (11, 12, 14, 16, 17, 20) sts. Work even until Right Front meas same as Back, ending with a WSR. Join Right Front to Back using 3-ndl BO with yarn attached to Back.

Left Front: With WS facing, rejoin C to Left Front sts and work WSR even.

Shape underarm/neck: Work to match Right Front, rev shaping. Join Left Front to Back using 3-ndl BO with yarn attached to Left Front. BO rem 18 (18, 20, 20, 22, 22, 22) sts for Back neck. If desired, sew hook and eye on fronts for closing. **KS**

Designed by Michele Wyman

Whoops!

Knit 'N Style 114 – pattern #12, page 59 (Triangle Shawl)

Row 75: B4, yo, (k 7, yo, SK2P, yo) 7 times.....

Row 97: end k 1, sm, k 3, yo B4 – 209 sts.

Row 135: B4, sm, yo, k 12, sm, k 2, (k2tog, yo, k 5, yo, k2tog, k 1) 11 times, sm, k 12, yo, sm, k 1 (center st), sm, yo, k 12, sm, (k 1, k2tog, yo, k 5, yo, k2tog) 11 times, end k 2, sm, k 12, yo, sm, B4 – 285 sts.

Knit 'N Style 114 – pattern #14, page 35 (Cheltenham Pullover)

Cheltenham St Pat (multiple of 8 sts + 1):

Row 2: P 2,

Row 4: P 2, k 2, *insert ndl under strand and k next st, bringing new st out from under strand, k 3, p 1, k 3; rep from * across to last 5 sts, insert ndl under strand and k next strand, bringing new st out from under strand, k 2, p 2.

SOURCES OF SUPPLY - Who Makes It

The yarns used in this issue are generally available in both the United States and Canada. If you cannot find a particular item at your local knitting store, please send a self-addressed stamped envelope with the name(s) of the product(s) you wish to find to the appropriate manufacturer or distributor at the address noted below. (Please mention *Knit 'N Style* #116 Holiday Preview Issue and the pattern number.) If you prefer to call, telephone numbers (when available) are given for each distributor.

*Be sure to consult the Shop Directory (page 66) for the names and locations of yarn shops ready to assist *Knit 'N Style* readers.

In the United States:

AURORA YARNS

2385 Carlos Street
P.O. Box 3068
Moss Beach, CA 94038
(650) 728-2730

BERROCO, INC.

14 Elmdale Road
Uxbridge, MA 01569
278-2527

CHERRY TREE HILL YARN — Wholesale Only

P.O. Box 659
Barton, VT 05822
(802) 525-3311
739-7701 (orders only)

DALE OF NORWAY

N16 W23390 Stoneridge Drive
Suite A
Waukesha, WI 53188
(262) 544-1996

HANDPAINT HEAVEN — Retail Only

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Barton, VT 05822
(802) 525-3322
755-9276 (orders only)

HARRISVILLE DESIGNS

P.O. Box 806
Center Village
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Ventura, CA 93003
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MUENCH YARNS, INC.

285 Bel Marin Keys Blvd.
Unit J
Novato, CA 94949
(415) 883-6375

NATURALLY YARNS

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Woodbridge, ON L4L 6C2
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(800) 263-2354
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PATERNAYAN YARN

A Division of JCA, Inc.
35 Scales Lane
Townsend, MA 01469
(978) 597-8794

PRISM

2595 30th Avenue N.
St. Petersburg, FL 33713
(727) 327-3100

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No. Ft. Myers, FL 33903
(941) 995-9441

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Canada
e-mail Muenchcan@videotron.ca

NATURALLY YARNS

by S. R. Kertzer
105A Wings Road
Woodbridge, ON L4L 6C2
Canada
(800) 263-2354
www.kertzer.com

Knit 'N Style 116 2001-12

sewing the sleeves. Using the same color yarn as the top of the body tube, work from the right side and sew the front and back shoulder together, stitch for stitch, with a whip stitch through the top of the ridge created by the purl row just before the cast off, matching patterns at the top of the shoulder. The resulting seam is flat, decorative and relatively stable.

Work from the right side when sewing in the sleeves as well. Pin the sleeve into the armhole so that the seam facing extends to the underside of the body and only the first purl round is visible at the armhole edge. Using the same color yarn as the top of the sleeve, sew the sleeve into the armhole using a whip stitch or mattress stitch. The stitching should go through the bottoms of the first purl round and the body, one stitch in from the machine sewing on the body side of the stitching. When the seam is complete, turn the body inside out and fold the facing toward the body to cover the cut edges. Do not stretch the facing when pinning it down as this will cause the body to pucker on the right side. Loosely whip stitch the facing in place, going through floats on the body when possible. By sewing the facing down loosely, you will avoid a bunched or puckered appearance on the outside of the body.

Picking Up Stitches

Use a crochet hook one-half metric size smaller than the needles you are using when picking up new stitches for a neckband or button placket. Working from the right side, hold the yarn to the back and the crochet hook like you would a knitting needle. Go through the front of the work to the back, grab the yarn with the crochet hook and pull it through to the right side, and you have made one stitch. Continue working along the edge in this manner until you have picked up the desired number of stitches. The new stitches are slid up the shank of the crochet hook and transferred to the knitting needle as you go. The gauge in which you are knitting usually determines the number of stitches you should pick up.

Button Plackets

After having sewn and cut open the front of a cardigan, there are several ways to knit a button placket. The first way is to knit it vertically, from the ribbing up (these are the stitches mentioned earlier from both ends of

the rib placed onto stitch holders). When the sweater body has been finished and the shoulder sewn together, slip the stitches from one stitch holder back to knitting needles and work the button placket until it is the same length as the front (or to the center back of the neck depending on what type of cardigan you are making) when slightly stretched. Cast off the stitches, make the placket on the other side of the front to match, neatly sew the ends together at the center back if necessary, then sew the placket to the cardigan. You will need to make buttonholes or button loops on one half of the placket and sew the buttons to the opposite side under the buttonholes.

When knitting a multicolor cardigan where a facing will be needed to conceal the machine seams and cut edges, cast on an extra three to five stitches before beginning the placket; these stitches will become the placket's facing. Work these stitches in stockinette stitch and the rest of the stitches as described above. Sew the placket to the body in the same manner as you did the sleeves. Once the placket is attached, fold the facing to the inside and pin it over the cut edge. Loosely sew the facing to the wrong side of the work.

Another way to make a placket involves picking up stitches along one side of the front opening, from the top down, one stitch in from the machine stitching on the body side. The placket can be knit very narrow — one to three rows — onto which button loops are later crocheted. A wider placket can also be made with buttonholes worked into it. When knitting a double placket with buttonholes, you will need to work two sets of buttonholes — one set on the front half and the other on the back section of the placket. The fold line can be either a purl row or a scallop/picot row.

An alternative placket, usually worked in rib from stitches picked up along the front edge, is worked in a single layer. To cover the cut edges, pick up stitches through the back of the first pick-up row, stitch for stitch, along the wrong side. Work 4-5 rows of stockinette stitch, then cast off. Fold the facing toward the body, covering the cut edge, and sew it loosely to the wrong side.

Buttonholes

Buttonholes are made over two or more stitches, depending on your

gauge and the size of your buttons. Once you have decided where you want the buttonholes — both the distance from the edge and spacing between individual buttonholes — work each hole into the placket (usually the right side for women's cardigans and the left side for men's). Cast off approximately 3 stitches per buttonhole, then finish the row. On the next row, cast on the same number of stitches over the cast off stitches from the row below and work into the pattern. Sew around each buttonhole with a buttonhole stitch when the placket is complete and you will have neat, stable buttonholes that are easy to use. Remember not to pull your buttonhole stitching too tight, or you won't be able to get your buttons through them! Sew the buttons to the opposite placket as marked, placing them under the buttonholes. **KS**

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Bonus

This quick and cozy textured throw is worked in Patons Melody which is machine washable.



Textured Throw

RATING

Beginner

SIZE

45 x 60 in.

MATERIALS

*10, 100 gm balls of Patons Melody
*One circular needle 36 in. long in size 15 U.S. OR SIZE REQUIRED TO OBTAIN GAUGE
*Yarn needle

GAUGE

10 sts and 15 rows = 4 in. with Patons MELODY in Textured Pat.
TO SAVE TIME, TAKE TIME TO CHECK GAUGE.

PATTERN STITCH

Textured Pattern (multiple of 4 sts plus 5):

Row 1 (RS): K 2, p 1, *k 3, p 1; rep from * across to last 2 sts, k 2.

Row 2: K 3, *k 1, p 1, k 2; rep from * across to last 2 sts, k 2.

Rows 3-6: Rep Rows 1 and 2 twice.

Row 7: Rep Row 2.

Row 8: Rep Row 1.

Rows 9-12: Rep Rows 7 and 8 twice.
Rep Rows 1-12 for Textured Pat.

TASSELS (make 4): Cut a piece of cardboard 11 in. wide. Wind yarn around cardboard 35 times. Break yarn, leaving a long end, and thread end through a yarn ndl. Slip ndl through all loops and tie tightly. Remove cardboard and wind yarn tightly around loops 2 in. below fold. Fasten securely. Cut through rem loops and trim ends evenly. Sew one tassel to each corner of Throw. **KS**

Layma

Knit'n Style 116 2004-12

THROW: CO 113 sts. Do not join. Work back and forth on circular ndl in Textured Pat until Throw meas 60 in. from beg, ending with a WSR. BO in pat.

HAND KNIT YARNS by

Naturally

PRESENTS



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N922



N928



N930

Bright & Elegant



N898

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IT'S PURE NEW ZEALAND



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S. R. Kertzer Limited

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